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THE UNIVERSITY OF ALBERTA

Perceived Stressors of Visual Artists

by

Denise A. Alston

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF Master of Education in Counselling Psychology

Department of Educational Psychology

EDMONTON, ALBERTA

Fall, 1986

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled Perceived Stressors of Visual Artists submitted by Denise A. Alston in partial fulfilment of the requirements for the degree of Master of Education.

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Supervisor

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Date...October 1986....

Abstract

The researcher is aware that there are generally high attrition rates for art students leaving the fine arts field shortly after graduation. Often a number of reasons for this are cited informally, hinting at high levels of stress and failure to survive as an artist.

This researcher was interested in exploring what stressors might impact on the artist, and in beginning to identify what methods of coping seem most productive to enable artists to work in the field. The goal was to explore whether there were differences or similarities in the perceptions of full-time and part-time artists on these issues.

This study investigated perceived stressors of artists, and methods of coping with these. This was accomplished by gathering information via an in-depth semi-structured interview of each study participant. A complimentary aspect of this study was the exploration of whether the concepts of locus of control and Holland's concept of occupational fit were factors impacting on the coping ability and career choices of artists studied. To gather information regarding these processes, the Rotter Locus of Control Scale and the Strong-Campbell Interest Inventory were administered to all participants.

This study was exploratory in nature and concerned with the gathering of qualitative information. Thus, a small group of eight artists participated. Four worked as full-time artists, and four worked in other areas, doing some part-time art-making. This allowed for comparison of responses for similarities and differences which might relate to career direction.

Study results did increase clarity as to identification of preceived stressors and how these are coped with. All subjects had average to high internal locus orientations, and fairly high degrees of occupational fit in the artistic category of the Strong-Campbell Interest Inventory. Career choice mostly related to participants having awareness of whether or not the artist role could provide for their needs

adequately. Full-time artists believed this was possible while part-time artists differed in this, and expressed less tolerance for the stressors and demands of the artist role.

Directions for further research could include extending research efforts to a much larger number of participants to make results more quantitative and to explore other possible stressors.

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I. Introduction

Background to the Problem

A literature survey indicates that little research has been done with visual artists as a target group regarding occupational stress, coping styles, and occupational choice. Most research on occupational concerns has explored workers in white collar management, blue collar workers, and health care professionals (Tasto & Colligan, 1978; Kornhauser, 1965; Cobbs & Kasel, 1975; Morris, Heady & Bardy,1952).

Ambiguous role definition makes the study of visual artists difficult. Relatively few artists make a living exclusively from the sale of artworks. Most have additional employment; therefore, a large number of artists may be lost to research due to being defined as belonging to other occupational groups. This leaves little opportunity for concerns of visual artists to be explored (Mount & Muchinsky, 1978). Also, to merely define an individual as a visual artist says little about the varied environments, stressors, work habits, and coping strategies an individual might experience. For these reasons, it is difficult to identify, define, and select a group of artists for study, and to identify commonalities or differences they might experience regarding stress, coping patterns and career choice.

This study was an attempt by the present author to begin to understand the artists' experience in relation to these issues. To acheive this, a qualitative interview format was most appropriate. The intent of the study was exploratory so this study group was limited in size.

Significance of the Study

The purpose of this study was to provide information as a basis for further research, and to identify what stressors are part of the artist role. Another goal was to understand how artists cope with stress and stressors, and to see whether these issues affect career stability and success. Initial enrollment in fine arts programs is high, but subsequent attrition rates to other fields appears to represent a high loss of personal

and educational investment for many people. A more specific understanding of factors contributing to this trend might allow for recommendations and knowledge to facilitate reducing this pattern of loss.

Purpose of the Study

Research in various occupational fields has identified the concepts of locus of control and occupational fit as affecting career stability and success. Findings indicate that individuals with an internal locus of control tend to be more successful and stabilized in career patterns than individuals with an external locus of control (Haan, 1977). Other study results indicate that high amounts of occupational fit contribute to career stability, particularly in fine arts (Holland, 1979; Borgen & Seling, 1978; Touchton & Magoon, 1977). From the above research, it is suggested that internal locus of control and high amounts of occupational fit may contribute to sufficient comfort levels and coping skills to enable individuals to persist in and succeed at their chosen occupational fields.

The present author was interested in whether these concepts would have application for the success of visual artists. As a result of these interests; the author's primary intent was to investigate specifically what stressors are part of the artists' role, and how these are coped with by artists. The emphasis was to understand what enhanced successful coping with stressors. To provide information on these concerns, a semi-structured interview schedule designed by the researcher was utilized.

Another purpose was to investigate whether locus of control orientation and degree of occupational fit would be related to coping, success, and career stability. To gather material on these issues, the Strong-Campbell Interest Inventory (S-C II) and the Rotter Locus of Control Scale were administered to participants in this study.

Eight individuals were studied. Four were defined as full-time working artists, and four were defined as employed in other fields or job categories. All subjects had formal training in visual arts. The rationale for using two sub-groups was to compare

responses on stress and coping, and to identify if these impact on participant commitmant to the field.

Definitions

To enhance clarity of understanding, several terms are defined below as they are consistantly used throughout the study.

1. Visual artist: The term is used in this study to refer to individuals with a minimum of two years formal art training at a recognized art school or university. These individuals have specialized in the areas of drawing, painting, sculpture, printmaking, or additional visual media. They have produced visual art for a minimum of one year after graduation from a school.

2. Artist stress: The subjective reactions of artists to stressors in their environment, or stressors that are part of the artist role specifically.

3. Stressors: Factors within the environment or that are part of the artist role, which give rise to feelings of subjective stress within the individual.

4. Coping style: The term refers here to the behavioral and cognitive strategies by which artists see themselves handling and coping with occupational stressors.

5. Locus of Control: This concept has two aspects. External locus refers to an individual's perception that their circumstances, progress, or success are contingent upon other people, fate or luck. Internal control refers to one's perception that success or circumstance is dependent upon one's own efforts and personal qualities. The concept here is based on Rotter's definition (Rotter, 1966).

6. Occupational fit: This concept is defined in this study in accordance with John Holland's definition. Individuals having specific personality types and characteristics are most comfortable in work environments which allow for the fullest expression and development of the individual's personality. When this occurs, there is a high degree of occupational fit (Holland, 1973).

Delimitations of the Study

Due to the small number of individuals studied, results can only cautiously be generalized to artist populations having geographic, economic, and other demographic features that are similar to this study group. This researcher would anticipate that stressors would vary considerably for artists functioning within differing environmental contexts. Varied possibilities, limitations, and supports within any environment would presumably have impact on how great an issue stress and coping would be for an artist, and could have impact on coping styles in various ways.

Also, this exploratory study has the main purpose of raising questions and issues to do with stressors and coping. This was done by collecting information the author believed might have relevance . Thus, this study was a starting point for further research, rather than being able to provide conclusive answers and facts.

Due to the nature of the instruments used in this study, the information gathered was in part dependent upon each subject's self-awareness and willingness to self-disclose. As a result, some pertinent information might have been distorted or omitted. The interviewer had personal aquaintance of participants prior to the study, which may have affected the self-disclosure process in either positive or negative ways difficult to control for. Also, due to the concepts and language used by the researcher, information from the participants may be biased.

Organization of the Thesis

The nature and purpose of this study is presented in Chapter 1. A review of the pertinent literature follows in Chapter 2, which includes research related to occupational fit, locus of control, theoretical models of coping, and examples of previous research on artists. In Chapter 3, detailed methods and procedures of the study are outlined. Results of the information collected are presented in Chapter 4. Further discussion and conclusions are noted in Chapter 5.

II. Literature Review

In this chapter, literature related to specific aspects of this study was reviewed. Four specific topic areas were investigated: 1) Models of coping and stress, 2) Holland's occupational theory and related work, 3) Locus of Control theory, and 4) Examples of previous research on artists.

Models of Coping and Stress

Researchers have defined stress and coping in a variety of ways. Hans Selye defines stress as "the non-specific result of any demand upon the body, be the effect mental or somatic" (1982, p.7). Stress may be defined by reference to both the person and the environment (Coyne & Lazarus, 1980; Holroyd, 1979; Lazarus & Launier, 1978). Recognition is given to mediational processes, with the assertion that the individual's evaluations and judgements about stressors within the environment are crucial in determining stress reactions and coping style and ability. The impact of external life stressors are mediated by the individual's personality (Moos & Billings, 1980). Moos and Billings emphasize a need for a conceptual model that "illustrates that life events, and the personal and environmental coping resources related to such events, can affect the appraisal-reappraisal process, as well as the selection of coping responses and their effectiveness" (1982,p.214). This view is similar to Haan (1982). Haan defines coping as an "attempt to overcome identified difficulties...people reach out and within themselves for resources to come to terms with difficulties" (1982,p.256).

Pearlin, Lieberman, Menaghan, and Mullan (1981) suggest that there is a consensus that stress refers to the response of an individual to a threatening situation. Stress is also seen by them as being multidimensional. Events such a divorce, disrupted friendships, job changes or termination, are all stressors (Pearlin & Lieberman, 1981). This position has implications for individuals with lifestyles characterized by change and discontinuity, as is often the case for many visual artists. Thus they may

be experiencing a high number and frequency of stressors, and need effective ways to cope with these.

Hoyle (1982) views any environmental event to be stressful if impacting on the individual, and conceptualizes that stress exists in three forms: biological, environmental, and personal.

For many researchers, health is determined by effective coping rather than by the presence or absence of stress (Antonovsky, 1979; Henry & Stephens, 1977; Roskies & Lazarus, 1980). Lazarus and Holroyd (1982) define physical components of coping, where efforts at coping influence the frequency and intensity and patterning of neuroendicrine responses; with coping attempts influencing health whenever illness behavior and physical symptoms serve coping functions. Illness as a stabilizer during family stress has been documented (Minuchin, Roseman, & Baker, 1978). Coping by using physical illness for secondary gain has also been explored (Whitehead, Fedoravicius, Blasckwell & Wooley, 1979). This emphasis on the physical aspects of coping has been one aspect of previous research.

Another primary focus has been on the cognitive and behavioral aspects of coping (Burke & Weir, 1980; Monat & Lazarus, 1977). These researchers define coping as the individual's attempt to alleviate or respond to the stress they experience.

Parasurmon and Cleek (1984) note that the theoretical models of stress (Beehr & Newman, 1978; Cooper & Marshall, 1977; Kahn, Wolfe, Quinn, Snoek & Rosenthal, 1964) have all recognized the importance of coping with work related role stressors, but that little has been done to examine how various coping strategies interact to facilitate people coping with occupational stressors.

Along with cognitive mediators, demographics and personality variables also contribute to coping style, and these variables are interconnected (Dember, 1974; Bowers & Kelly, 1979; Depue, Monroe & Shackman, 1979; Kobasa, Hilker & Maddi, 1979). Lazarus and Holroyd (1982) see any one single factor, such as life events,

history, or personality as being only weakly related to coping activity, and that no one factor can be considered in isolation. Rather, coping is conceptualized as multifaceted, with emphasis on whether coping styles are problem or emotion focused in terms of process (Folkman & Lazarus, 1980). Pearlin and Schooler (1978) also identified coping responses used by subjects as either problem focused (seeking help, negotiating in marriage) or as emotion focused (defense and denial). Other coping processes Pearlin and Schooler defined were; cognitive redefinition (making positive comparisons and selective ignoring), taking direct action (for occupational problems), substitution of rewards, controlled reflectiveness, passivity, and helpless resignation. Use of some of these responses was found to be helpful for marital and parental stressors and financial stressors, but not for stressors related specifically to occupational concerns. Generally in their work, Pearlin and Schooler found personal external resources such as support from others, ability to get change and support from the environment directly, and varied alternatives to be more helpful in coping than were any specific individual internal coping efforts and patterns.

Haan's model of coping is also multifaceted, taking into account both emotion and cognition. This model identifies such coping processes as; consideration of options, orientation to reality, recognition of future implications, awareness of consequences of one's reactions, tempered affect, and integration of rational, conscious and pre-conscious thought with creative responses. Haan also considers important the coping processes identified by Dahlstrom, Welsh, and Dahlstrom, (1960) which may occur in stress situations. These include; facilitation-inhibition, conflict resolution, sensitivity, perceptual distortion, rigidity, use of will to set and hold goals, self-blame, self-punishment, self-rejection, concern for health, acting out, ego control or overcontrol, projection of blame, and criticism of others. Haan advises that increased understanding of these kinds of processes and how they interrelate will further our knowledge of coping and stress. Overall, the distinction

between emotion and problem based coping, and the components of each appears to be relatively new to the literature.

Fiske (1982) has taken another approach by assuming that individuals who are exposed to major stressors over a lifetime will be fundamentally different from those people without high stress exposure. Fiske characterizes people with past experience of high amounts of stressors as being more complex in their inner and outer lives, but as having more personal and social handicaps. Such people are presumed to have broader perspectives and are more growth oriented, competant, and insightful. These people seek out challenging lifestyles. This model has implications for individual choice of lifestyle; presumably that people with a tolerance for adversity and growth based on personal history, would likely choose a lifestyle or career that would offer these components. Those without experience coming to terms with stressors may be inclined to avoid situations comprised of many stressors.

Fiske conceptualizes that people from either stressed or unstressed backgrounds are classifiable into four general types, two of which will be preoccupied and sensitized to stress; 1) The overwhelmed:their focus is on the past, and they are still very involved with and affected by previous stressors. 2) The self-defeating:they have had relatively few stressors, but focus intensely upon those they have experienced. The two groups which handle stress successfully include; 1) The challenged:this group has had high previous stressor exposure, but are not preoccupied with these. Other topics are of more interest. 2) The lucky:they have had few stressors, and are rarely preoccupied with those experienced.

Fiske's categories give clues to cognitive processes which may affect coping. Fiske found other research to support her typologies, and the premise that those individuals challenged by stress will adopt lifestyles to keep themselves challenged (Lowenthal & Chiraboga, 1973; Chiraboga & Cutler, 1980).

To isolate factors related to coping, Fiske developed a commitment paradigm consisting of four domains; 1) curiosity, mastery and creativity, 2) commitment to others and intimacy, 3) investment in concerns related to transcending the self in the present, 4) self-orientation and protection (related to stress preoccupation). Individual choices and behavior are believed to fulfill these four domains, the first three of which Fiske sees as part of adaptive and healthy coping. This model highlights the need for the individual to be invested in several meaningful processes. Fiske argues that commitments in several areas of life provide balance and perspective, should stress occur related to any one area. Studies by others support her research. Sears (1977) found that both love and work were stress mediators for gifted children. Lowenthal and Haven (1968) found that mutuality and intimacy were reported as important by challenged men.

Cameron and Michenbaum (1982) emphasize the value of models that are transactional and based on cognitive appraisal. They believe that people make an appraisal of a situation, then give a response in accordance with this, then evaluate for change and consequences, then reappraise and respond again, in an ongoing circular process. Transactions with the environment are directly affected by the cognitive appraisals and the interactional coping efforts used. Cameron and Meichenbaum define effective coping as an integration of cognitive, behavioral and affective processes. They identify four components of effective coping; 1) accurate appraisal of the world, self, and interface between the two, 2) the aquisition of an adequate number of responses or skills for dealing with life, 3) the ability to use appropriate behavioral responses, and 4) the ability to return to a baseline of functioning without ongoing crisis.

Other research has also focused on specific components of adaptive coping. Folkman, Schaffer and Lazarus (1980) identified five coping resources inherent within the individual; health and energy, morale, problem-solving skills, and a system of

beliefs. Pearlin and Schooler identified similar coping resources, but also identified coping liabilities; self-denigration, no sense of mastery, and low self-esteem. These liabilities applied to both personal and vocational stress issues.

Kahn (1964) defined adaptive coping as problem-solving, and as being directly aimed at dealing with stressors by seeking out and implementing solutions to these. Cooper and Marshall (1977) suggest adaptive behavior to be developmental, in that each success at coping leads to a further sense of achievement, while maladaptive behavior will not reduce anxiety, and becomes progressively more emotion focused.

Summary:

While the research presented above is not all-inclusive, in accordance with the boundaries of this study, it is apparent from the material reviewed that several themes stand out. These include the following.

1. Stress is defined in a variety of ways, depending upon what has impact on the individual; and most models of stress and coping are interactional in focus, whereby the individual and the environment affect and modify each other.
2. Stress and coping are multidimensional concepts, with physical, behavioral, cognitive and affective components.
3. Coping is defined by overt attempts to relieve stress on a behavioral or cognitive level.
4. Research on stress and coping is attempting to isolate aspects of adaptive coping as distinct from maladaptive aspects. Adaptive coping is often defined as problem and action based, while ineffective coping efforts have an affective and defensive base, with emphasis on a more helpless orientation.
5. Some ways people have of viewing themselves appears to facilitate adaptive coping. These ways include; positive self-esteem, belief they can impact upon their situations and stressors, and having the flexibility to invest in several commitments or roles that are meaningful.

6. Finally, effective coping appears to be an integration of behavior, skills, cognitive and affective processes.

Holland's Theories and Related Occupational Research

In this section, Holland's theories of occupational fit, congruence, and differentiation are reviewed, with brief mention of personality and environmental types (artistic), and vocational behavior in relation to these constructs. The artistic type was focused on in this study in specific detail to enhance understanding of the personality and environments of visual artists. The last part of this section reviewed some research related to Holland's work.

Holland (1973) developed a general theory consisting of four primary assumptions;

A. "In our culture most persons can be categorized as one of six types; realistic, investigative, artistic, social, enterprising or conventional..." and "resemblance to each of the six types forms a pattern of similarity or dissimilarity-forms the person's personality pattern" (p.3).

B. "There are also six kinds of environments; realistic, investigative, artistic, social, enterprising and conventional" (p.3).

C. "People search for environments that will let them exercise their skills and abilities, express their attitudes and values, and take on agreeable problems and roles" (p.4).

D. A person's behavior is determined by an interaction between his personality and the character of his environment" (p.4).

Holland (1973) also developed several secondary assumptions;

1. "Some pairs of types are more closely related than others" (p.4). Thus, realistic-investigative types would have more in common than artistic-conventional types. This construct was defined by Holland as consistency.

2. "Some persons or environments are more clearly defined than others" (p.4). The

more clear the definition is, the more the persons or environments are differentiated.

3. "Different types require different environments" (p.4). This refers to Holland's construct of congruence.

The above assumptions make up the theoretical base upon which Holland built his extensive research and successful tests. He postulated that one's choice of vocation would be a direct reflection and expression of one's personality. According to these concepts, artistic types should ideally strive for and choose artistic environments, and should choose occupations within the artistic category of the Strong-Campbell Interest Inventory. This is based on the premise that Strong-Campbell scores reflect the degree of similar interests an individual would have in relation to other artists, with high scores relfecting high amounts of similarity.

To support his concepts of vocational choice as being correlated to personality, Holland (1973) cited other research(Baird, 1970; Medvene, 1969; and Super, 1972). Darley and Hagenah (1955) describe vocational choice as a developmental process evolving with personality change. Super (1972) believed vocational choice reflected a person's self-concept.

To check for consistency of the above theory with an artist target group, this researcher was interested in exploring whether artists staying in the field or leaving the field would show any clearly defined patterns in personality and vocational interests. Research to support this possibility has shown evidence that people in specific occupations will have similar personalities and similar coping mechanisms, and that they will also respond to many problems and situations in similar ways (Astin & Holland, 1961).

Finally, Holland (1973) stated "vocational satisfaction, stability, and achievement depend on congruence between one's personality and environment" (p.9) and that "a person is in a fitting of congruent environment when the environment

calls for activities he prefers, that demands his competencies, and that reinforces his personal disposition" (p.9).

Development of Personality Types.

Holland (1973) believed that types produce types from one generation to the next, whereby "each parental type provides a larger cluster of environmental opportunities" (p.11). Parents structure environments and experiences for the child, as well as role model attitudes and competence. Holland observed that development of personality traits become more differentiated over time. These traits include, self-concept, perception of environment, incorporation of values, achievement and performance, reaction to stress, preference for occupational role, coping style, and other personal traits. These traits are interactive and correlated over time.

The Artistic Type.

This type is defined by Holland as having a preference for ambiguity, and prefers unsystematic activity related to the manipulation of physical or human materials to create art products, with artistic competence. Vocational choice includes preference for artistic occupations, and avoidence of those that are conventional. Behaviorally, there is use of the artistic ability to solve problems, and there is a perception of self as expressive, original, intuitive, non-conforming, independent, disorderly, and as having artistic ability. There is a high value placed on aesthetics (Holland, 1973).

Personality subtypes or patterns may consist of two or three types, and these may or may not be consistent with each other. A consistent pattern such as artistic-social will have commonalities while inconsistent patterns will not. These patterns may or may not be highly differentiated. The more differentiated they are, the more stable are the person's vocational behavior and commitment. For a comparison of the artistic type to other types defined by Holland, see Appendix B.

The Artistic Environment.

This environment is highly differentiated, with high scores for job commitment and stability. Environnment characteristics are similar to those of the artistic personality, which the environment reinforces. People become more susceptible to personal, emotional, and imaginative influence; and are more likely to cope with others in a personal, emotional, expressive, and unconventional way when in these environments. People are reinforced in traits of emotionality, imagination, impracticality, impulsivity, independence, and introspectiveness (Holland, 1973).

Thus described, both the artistic personality and environment have implication for coping skills. Some personality variables described are at odds with what the research would lead us to expect to be helpful for adaptive coping. Assumptions about this, however, need to be clarified with further research.

Vocational Behavior.

Holland's concepts lead to the expectation that:

1. The types that a person resembles in their second and third position of their vocational and personality code, should determine the second and third position of their vocational choice (Holland, 1973). This means, if a person has interests most like artistic types, then some interests like social types, and to a still lesser degree interests like investigative types; this should be reflected in their vocational choice with first preference being for artistic careers, second choice being for social careers, and third choice for investigative careers.
2. A person's characteristic reaction to environmental stresses will be predictable based upon personality pattern. The different types would be expected to cope with a variety of stressors in a manner consistent with how they cope with everyday problems (Holland, 1973).

Research Related to Holland's Concepts.

Swaney and Prediger (1985) found studies which examined the relationship between interest-occupation congruence and job satisfaction to produce contradictory results. The expected positive correlation was found in some cases (Peiser & Meir, 1978; Spokane, 1979; Zytowski, 1974). The expected correlation was not found in other studies (Cairo, 1982; Dolliver, Irvin & Bigley, 1972; Zytowski, 1976). Other studies were ambiguous (Pritchard & Peters, 1973; Trimble, 1966).

Swaney and Prediger (1985) studied intrinsic job satisfaction and discovered three issues were important:

1. Job satisfaction depended upon the degree to which a person's interests were defined. Holland's constructs of differentiation and consistancy were important when applied to Strong-Campbell Interest Inventory basic interest scale measures. These researchers predicted that subjects with clearly defined interests would be more easily predicted to choose a satisfactory career where interests matched congruently with work environments and opportunities.
2. The presence of career salience; defined as the importance of career as a meaningful aspect of one's total lifestyle, aided in the prediction of job satisfaction. The more important a career was for people, the greater were chances for self-reports of job satisfaction.
3. Another aide in prediction of job satisfaction was to know if a person placed a high value upon work that was intrinsically interesting.

Swaney and Prediger (1985) also noted that job satisfaction is a multifaceted construct that includes also extrinsic factors. These may include satisfaction with pay, fringe benefits, job security, opportunity for advancement, and flexible timetables. These researchers believe it is unrealistic to expect that interest inventory results will be related to extrinsic factors. Therefore, it would be important to understand both intrinsic and extrinsic factors in job satisfaction, and to take both into consideration

when making predictions for job success. Research results (Swaney & Prediger, 1985) supported their hypothesis; the subject's degree of congruence between expressed choice and measured interests (Holland codes), were significantly related to occupational persistence. These results were also confirmed in studies where college students choosing the creative arts showed high rates of persistence (Borgen & Seling, 1978; Touchton & Magoon, 1977). Research generally found that person-environment fit or congruence was vital to job satisfaction (Mount & Muchinski, 1978; Peiser & Meir, 1978; Wiggens, 1976).

Support for high differentiation on interest inventory profiles correlating to stable vocational goals was found (Holland, 1979; Holland, Gottfredson, & Nafziger, 1975; Taylor, Kelso, Longthorpe & Pattison, 1980). These results support Holland's original theory of occupational fit. These researchers found that conventional and artistic types reported higher satisfaction with their work than did other types, even when congruence and differentiation were controlled for.

Some researchers have found that individuals meet their congruency needs in indirect or modified ways by striving for avocational compensation. This indicates that some people have their interests met by activity outside the work role; which in turn reduces job stress and dissatisfaction (Melamed & Meir, 1981; Super, 1940).

The majority of research appears to support Holland's theories; however, some research supports the findings of Holland, but also the findings of Meir, Melamed and Super (Campbell, 1971; Crites, 1969). Campbell and Crites found that more than thirty percent of the population they studied were involved in leisure activities for neutral reasons rather than for reasons of self-extension and compensation. Also, approximately fifty-six percent of men and sixty-six percent of women made occupational choices in incongruent fields of work.

Summary:

Holland's basic vocational theory has been reviewed as it relates to the ability to cope adaptively, and to enable one to persevere in a chosen occupation. Following this, related subsequent research that supports or contradicts Holland was noted.

Due to the above evidence, this researcher felt it was important to not assume that congruence is a sole primary factor for staying within or leaving the art field by participants in this study. This researcher sought to gain more information on this and related factors by using the interview process and the Strong-Campbell Interest Inventory profiles in this study.

Locus of Control Theory and Research

Rotter (1966) developed the Locus of Control Scale from his theoretical concept of locus of control. This concept considers two possible aspects of an individual's orientation regarding the issue of personal control a person has in life. The two polar orientations one could develop were classified by Rotter as internal or external orientation. Rotter was explicit and specific in identifying what he meant by these terms.

An internal orientation means that people believe their efforts at planning and choosing specific behaviors will have predictable impact on their lives and circumstances in a contingent way. Thus, efforts by the person will be seen as aiding in the meeting of needs and reaching of goals.

In contrast, an external orientation describes a perception of helplessness, with little or no belief in one's ability to impact upon or change situations and the direction of one's life. Rather; change, rewards, goals being reached are perceived to be dependent upon external factors such as luck or chance. In Rotter's words;

> an event regarded by some...as a reward or reinforcement may be differently perceived and reacted to by others. One of the determinants of this reaction is the degree to which the individual perceives the reward follows from or is contingent upon his own

> behavior...versus the degree to which he feels the reward is controlled by forces outside himself, and may occur independently of his own actions... when the event is interpreted in this (latter)way...we have labelled this a belief in external control. If the person perceives the event is contingent upon his behavior and characteristics, we have termed this a belief in internal control (Buros, 1978).

Following upon Rotter's original research, others have studied the locus of control concept, looking at many aspects of how this is manifested with various subject populations. Research on locus of control in relation to issues of vocational planning, stability, and coping will be presented below.

Haan (1982) identifies locus of control as being representative of an actual process. She defines internal control as a coping procedure, whereas an external orientation gives control to others or fate. Haan believes either type of orientation is likely under stress conditions. External control is seen as similar to the process of defensive expectations leading to learned helplessness (Seligmann, 1975).

Hesketh (1984) found that variables of self-esteem and locus of control may bias subject expectations of success or failure. Hesketh noted that high self-esteem subjects were more likely to expect success, and that there were correlations between high self-esteem and internal locus of control. These findings were related to those of Shrauger and Osberg (1980) who identified that subjects having an internal locus and high self-esteem perceived internalized stable personality factors as most important for successful endeavors. Zuckerman (1979) found that low self-esteem and externally oriented subjects tended to attribute actual success to luck.

Kishor (1981) found high amounts of external orientation to be associated with failure to formulate educational and vocational plans. Externality hinders the learning process, and is assumed to negatively affect educational and vocational

decision making processes (Bar-Tal, Bar-Zohar & Gordon, 1977). Kishor (1981) hypothesized that subjects with high vocational commitment will have higher self-esteem and an internal orientation. Results of investigation bore this out. These results were reconfirmed in other studies (Fish & Karebenick, 1971; Fitch, 1970; Rykman & Sherman, 1973).

Bhagat and Chassie (1978) noted that subjects with an internal orientation had better mental health, were more achievement oriented, and had more general work satisfaction than externals. They also found success and competence to be directly linked to an internal locus orientation. Bernardelli and de Stefano (1983) found internal locus of control correlated significantly with career maturity and information seeking behavior.

Efforts to test whether actual performance effects are related to locus of control variables have produced mixed results (Andrisoni & Nestel, 1976; Gilmore & Minton, 1974; Petzel & Gynther, 1970; Kroetz, 1974). However, Broedling (1975) found a positive relationship between internal locus and job performance and motivation. Broedling also reported greater task-role satisfaction and general good adjustment as being positively related to an internal orientation. These findings support thsose of Bhagat and Chassie (1978) and of Rotter (1966). Cellini and Kantorowski (1984) used the Rotter Scale in studies and noted that subjects scoring high on internality reached closure on career plans after college more often than did externals. Dean (1984) had similar results.

In regard to general coping ability, research indicates connections between locus of control and adaptive or dysfunctional behavior, with implications for handling of work related stressors. Individuals with high self-efficacy are thought to be able to handle more amounts of stress (Rotter, 1966). Johnson and Sarson (1978) found the relationship between stressors, anxiety, and depression to be strongest for subjects with an external orientation. Haan (1971) identified that adaptive coping

processes were facilitated by internal orientations; while McFarlane, Streiner, and Scott (1980) found external orientations to be associated with dysfunctional attempts at coping.

Cash (1984) tested subjects for a relationship between irrational beliefs, cognitive set, and locus of control. Cash found that irrationality was significantly related to external locus, negative cognitive set, lack of assertion, and self-reported depression. Nezu (1984) identified that self-reported effective problemsolvers experienced less depression and anxiety, more internal locus orientation, fewer problems and less stress than did selfreported ineffective problem-solvers.

Studies of thirteen year olds by Metcalfe, Robert and Dobson (1983) show that subject perception of a lack of environmental control was positively related to anxiety and feelings of unpredictability. Both males and females scoring high on internal control dimensions were competitive and enjoyed novel and creative tasks. Pearlin and Schooler (1978) studied the sense of mastery construct. The sense of mastery was helpful to subjects in coping with both occupational and personal stressors. Valine and Phillips (1984) did studies which suggested that perceived helplessness to personal problems is associated with reports of depression.

Summary:

Since Rotter's initial work, extensive research on locus of control with varied populations and situations has been produced. Most researchers accept the locus of control construct as a definition of an actual process. Generally, research shows locus of control orientation to be related to how well or poorly people cope.

Locus of control relates to the individual's strategies and beliefs, which in turn impacts upon how the individual appears to cope and withstand stress. Functional coping appears to be consistently related to an internal locus; while dysfunctional efforts and failure to reach goals appears related to an external orientation. These patterns are consistent with regard to both personal and occupational issues.

Also, each locus orientation may relate to a cluster of other psychological processes which affect coping ability. Internal locus is correlated to high self-esteem, ability to act and make decisions, and produces an increased sense of personal effectiveness. However, an external locus is associated with low self-esteem, helplessness, passivity, depression and reduced work satisfaction. People with an external orientation may be more vulnerable to life stressors and occupational failure.

Thus, this researcher believed the locus of control measure to be a valid construct to utilize in this study, since for artists little has been known regarding stress and coping in relation to career success and perseverence. As with other research, the focus of this study has been on identifying how locus of control was related to coping, success and deciding to to stay in or leave the field of fine art.

Previous Research on Visual Artists

The most evident feature this researcher has noted in reviewing previous research on artists, is the scarcity of material available, and the fragmented quality of the research. However, despite these considerable limitations, some common focus and themes have appeared. These are noted briefly below, with examples of the research being cited.

The majority of studies, particularly in the past, have dealt with the in-depth analysis of one artist's personality in relation to his artistic products. Most often this analysis was from a Freudian or Jungian perspective. In these cases, focus was primarily on figures in the musical, literary and visual art fields.

Liebert (1979) studied Michelangelo's life events in relation to his visual imagery, with analytic exploration of the artist's defense mechanisms. Sterba and Sterba (1978) studied the personality of the painter Buonarroti in relation to his life events and artistic preoccupations. Lajos (1982) took a similar approach to the life and works of van Gogh. The study of writers and performers has also followed this format. Schneidman (1979) analyzed the written works of Conrad and Pavese in

relation to suicidal ideation and risk.

Loy and Brown (1982) studied women stage performers in relation to their public stage roles and the issue of role engulfment of the performer's personality. Janus, Bess, Janus (1978) contributed case studies of commediennes, which focused on personality, psychosexual dynamics, and family background. They used clinical interviews, personality tests, and analyses of comedy routine content.

Lifton (1982) discussed the life history of the Japanese artist Mishima from the perspective of relating his imagery and preoccupations to his processes of depression, guilt, and suicide. Pratt and Branwen (1946) did parallel work with numerous literary figures and their personal backgrounds and deprivations. This kind of research has been happening for a number of years. Longthorne (1946) has been one of many researchers to analyze the work and life of Jackson Pollock from a Jungian standpoint.

The above comments provide examples of in-depth focus on an individual. There is also evidence of an emphasis on negative or pathological processes such as guilt, suicide, depression, and family pathology, rather than emphasis on positive coping mechanisms and healthy personality. A further example of this is the work of Dorival (1975) on the themes in Goya's work. Goya's obsessions with sex, old age, and death were seen to be a result of his harsh life experiences. Dorival identified pathological defense mechanisms in Goya's personality to include hatred, and excessive pride in his own individualism. Mehrotra and Samiksa (1975) studied incestuous behavior and tendancies in the family of Wordsworth; and his coping with this by repression and escape into marriage. Links to this with his literary works were explored by Jungian analysis. Ehrenwald (1979) studied Beethovan's psychohistory and family dynamics, and their relationship to his physical manifestations of illness. As a final note on this theme, Challem (1978) studied parallels between schizophrenic perceptual processes and those of creative artists, with the finding of some common

features.

Another research concern has been to identify the impact of drug treatment or therapy upon creative processing of mentally ill artists. Weiss (1978) studied long-term effects of therapy upon creatively blocked artists, and found evidence that therapy did allow for personal and artistic gains, and that personality integration did enhance artistic endeavor. Schou and Mogens (1979) studied manic-depressive artists and their response to lithium treatment. Case reports focused on the amount of artistic productivity accomplished during treatment periods. Effectiveness of treatment depended upon the severity of illness, individual sensitivity, and productive habits for utilizing manic episodes. Rosen (1975) also studied the relationship between psychotherapy and creativity.

In the study of cognitive strategies and decision making, most research refers to the actual creative processing used while creating art products rather than to processes related to general occupational concerns and coping (Israeli, 1981; Saarinen & Pirrko, 1980). Van Meel-Janon (1976) studied strategies related to creative processing such as; opposing forces of thought, observation methods, and personality correlates. Dudek and Marchand (1983) looked at the relationship of artistic style and personality. Findings supported the idea that artistic style is shaped by cognitive-affective defenses and controls. Rosen (1975) found that general high levels of creativeness were linked to psychological health, regardless of whether or not health was enhanced through therapy.

Another theme is that there is evidence to support the work of Holland's occupational theory. Examples are cited briefly below.

Gotz and Gotz (1979) used the Eysneck Personality Scale to discover different personality trends differentiating successful and less successful artists. They found higher scores on psychoticism for the more successful artists, and conclude that success in the arts may not be synonomous with originality. Bush (1980) looked at the

perceptions students have of the personalities attributed to people in various careers. Students described mathemeticians as rational, wise, responsible, cautious and compatible with how male students described themselves. Writers were described as creative, individualistic, independent, and sensitive. These study results give support to Holland's understanding that specific environments will attract specific personalities, and that people will describe people in certain occupations as having specific attributes.

Desportes (1977) targeted artists as a group, and administered temperament and self-esteem scales, personality tests, and a semi-structured interview to collect data. The goal was to understand subject attitudes towards work and creativity. Patterns that emerged included; 1) the group exhibited a set of common specific personality traits, 2) dissonant parental environments appeared to produce particular psychological sructures within subjects, and 3) subjects as a group had manifested talent and commitment to art activity at an early age. This research supports the theory that specific occupational groups will have common characteristics and histories, as Holland had found.

Helson (1978) studied vocational interests, personality, work environment and the backgrounds of writers versus critics. Helson discovered both differences and similarities between them. The work of Amos (1978) explored personality variables of female and male artists by utilizing the California Personality Inventory. Results showed that creative male and female subjects were more similar in personality, than were other control males and females generally. Again, themes and findings related to Holland's results.

Finally, research has tapped into the issue of general coping and creativity in the arts, though to a limited extent. Czurlez (1976) contrasted artistic characteristics to those of people not involved in creative processes. Artist characteristics included; zest for life, hope and meaning, involvement in commitmants, and high self-esteem.

These were contrasted with spectator characteristcs of apathy, despair, fear, self-centeredness, and chronic dissatisfaction. Czurlez believed that a spectator orientation to use of products, rather than to self-espression leads to a risk of psychological and organic breakdown for those with a passive orientation. His work has direct implication for coping ability, in that he cites a number of factors possessed by artists which have been identified as helpful for adaptive coping.

The research of McNiff (1977) follows a slightly varied path. McNiff interviewed both adult and child artists to identify motives and needs met by artistic activity. These included; competence and mastery, knowledge and exploration, reduction of uncertainty, aesthetic pleasure, communication and sharing, meeting of political and ethical needs, social recognition, emotional release and sublimation, resolution of emotional problems, immortality, spiritual discovery and transcendence. These were ongoing themes for both children and adults, and tie in with coping models which identify coping as a multidimensional process (Pearlin & Schooler, 1978; Fiske, 1982; Dahlstrom, Welsh & Dahlstrom, 1960).

Hammer (1975) studied the relationship between creativity, emotional conflict and mental health. Research conclusions included; 1) for each person there is an optimum level of tension and anxiety necessary for personal growth, 2) for creativity to be manifested there must be an ability to sythesize and integrate material, and 3) for creativity to happen the artist must have the capacity to be in touch with deep unconscious processes without personality breakdown. This type of study helps identify factors which may enhance coping ability in creative fields. Haritos-Fatouros (1977) did transcultural studies of Greek and American artists. In both groups it was found that high aesthetic interests were positively correlated to subject desire for autonomy, variety and change. Again there are implications for coping in relation to models previously discussed.

Summary:

In reviewing the comparatively small body of material on artist populations, a number of themes became apparant. These included the following;

1. Early studies utilized individual case study formats, where one person's dynamics and history were studied in depth.
2. Cases reviewed were distributed across a variety of artistic occupations; visual artists, musicians, literary figures and stage performers.
3. Most case studies analyzed individual dynamics from a Freudian or Jungian perspective, with emphasis on pathology rather than health and adaptation.
4. A significant portion of research has been on the impact of drug treatment and therapy on creative processes and ability.
5. Since the work of Holland, there has been a slow but increasing shift in emphasis to the study of occupational concerns and characteristics of artists as a group. This most recent approach has lead researchers to attempt to identify processes that occur for artists as a group, and to identify characteristics they may have in common.

This researcher believes that the present direction holds potential to further discover factors and skills that enable artists to succeed and cope productively.

It was the intent of this study to continue to build in this direction. Thus, to give form and continuity to this process, several research questions were generated;

1. What specific stressors do artists identify as a part of their occupational role?
2. How do artists cope with identified stressors?
3. Do Strong-Campbell Interest Inventory profiles reflect actual career choices of the artists studied?
4. Do artists with congruent profiles on the Strong-Campbell Interest Inventory, indicating occupational fit, appear less stressed than artists with less congruent profiles?

III. Design and Methodology

Subject Definition

Each participant in the study was defined as a visual artist according to the following criteria;

1. All participants had a minimum of four years formal art training from a recognized art school program or university.
2. Participants specialized and worked in the areas of drawing, painting, printmaking, sculpture, video or other related visual processes.
3. Participants produced art works for at least one year after graduation from a structured school setting.

The total number of participants in this study was eight, defined by two sub-groups, with four artists in each. The two sub-groups were chosen to allow a comparison of responses between full-time and part-time artists in the study.

Group A:

Subjects in this group met with the above criteria. They were self-employed as artists, and not working at additional unrelated employment for more than twenty hours per week at the time of this study. A lower age limit of twenty-five years was required. This group consisted of three males and one female.

Group B:

Subjects met the above initial criteria. These subjects differed from Group A, in that they were employed full-time in work either unrelated to or marginally connected to the production of visual art. Independent art production was usually of a secondary role. The lower age limit was twenty-five. This group had two males and two females in it.

These two groups were established to provide a distinction between individuals whose primary occupational efforts were outside the art field versus individuals able to continue within the primary role of artist. These groups were used to identify

differences in how individuals perceived the artist role, attendant stressors, and how these were coped with.

Data Collections and Procedures

The format allows for an in-depth investigation of the coping processes and unique circumstances of the participants, both as a group and as individuals. Information was obtained by the use of a semi-structured interview format, in conjunction with the administration of the Strong-Campbell Interest Inventory and the Rotter Locus of Control Scale. The interview was intended to provide most of the study results, with the tests being secondary and complimentary to the interview process.

Participants in this study were aquaintances of the researcher, and were invited to be part of the study as volunteers. They were informed that their identities, test and interview results would be confidential. During initial contact with participants, each person was given a brief description of the research being done, the purpose, and the processes involved.

Consent forms for use of test and interview material were signed, and permission to tape interviews was given. The researcher clarified with each subject that his or her need for privacy would be respected, should they wish not to provide some information.

Tests were distributed to participants, completed, and returned to the researcher prior to the interview process. Interviews took place in the researcher's or artist's homes and were audiotaped. The amount of time for each interview was one and one-half hours. During the interview the researcher noted general impressions and subjects were encouraged to give detailed information and additional responses to questions if wishing to do so.

Effort was made at all times to ensure positive rapport between the researcher and subjects, as this was vital to the self-report process. This appears to have been

achieved.

Test Instruments

This study utilized both the Rotter Locus of Control Scale and the Strong-Campbell Interest Inventory.

The Rotter Locus of Control Scale. The variable measured here is defined by Rotter (see chapter two). Regarding the locus of control concept, other researchers point out that, "Rotter's definition of the construct deals only with a person's perception of contingency relationships between his own behavior and the events that follow" (Robinson & Shawer, 1973,p. 227).

In the test instrument twenty-three internal statements are paired with external statements, using a forced choice format. There are six filler questions. Scoring is based on one point given for each external statement selected. The test is self-administered and applicable to many diverse populations. It has been given to numerous samples (Joe, 1971; Lefcourt, 1966; Lefcourt, 1972; Rotter, 1966). An internal consistency coefficient (Kuder-Richardson) of .70 was obtained.

For the Rotter sample, test-retest reliability ranged from .72 to .61. Rotter attributed this to differences in test administration. Regarding test validity, it appears there are individual differences in perception of one's control over life and destiny, and that the Rotter scale actually measures these differences (Buros, 1978).

The Strong-Campbell Interest Inventory

This test consists of 155 scoring scales comprised of 6 general occupational theme scales, 23 basic interest scales, 124 occupational scales and 2 special scales. This study focused on the results provided by the occupational theme, basic interest, and occupational scales. The test has a total of 325 items.

General theme scales provide scores on each of Holland's "personality interest" types. Items were selected to actually represent each type. Types include; artistic, realistic, conventional, investigative, social and enterprising.

The basic interest scales have a high content validity. These measure how people feel about specific activities related to each basic interest scale. The scales have concurrent vaidity; that is, they discriminate between two groups whose behavior at the same point in time differs. These scales have been tested extensively on large populations. The scales also have predictive validity in being able to successfully predict between two groups who in the future will behave differently. People scoring high in one interest area tend to go into occupations defined within that area. High scores in science, business and art have high predictive value (Buros, 1978). Test-retest reliability has a general correlation range between the .50's for teens retested 36 years later, to the .90's for samples retested within a period of several weeks. There is general stability of scores over time, with a tendency for older samples to show larger score gains on scales of art, music , drama and writing.

The occupational scales were normed on large group samples since 1972. Scales were constructed by testing individuals already in defined male and female occupations, to identify their interests. Regarding concurrent validity, wide ranges in correlations indicate that scales vary in this. Scales with the highest validity are those where the occupation is tightly defined, such as for artists, farmers, and chemists. The scales have high predictive validity in that they predict who will enter different professions on the basis of scored profiles. Research has validated this since the 1930's (Buros, 1978). There is a substantial relationship between subjects obtaining high scores on this scale and on vocations entered.

The Interview Design

The interview format is shown in Appendix A. It was designed by the researcher in conjunction with university staff. The format was structured to contain four sections; each was to provide information on differing aspects of participant's experiences and reactions.

Section A:

The purpose was to gather demographic information, and to tap possible external stressors. The section includes documentation of living accommodation, area of residence, marital status, number of dependents, and sources and amount of income available. These factors are related to the possible lifestyle stressors that may exist when the is limited income, which is a reality for most full-time artists.

Occupationally related time pressure and time management are often cited by artists as a stressor. Time pressure factors have been researched previously (Cohen, 1980; Glass & Singer, 1972). Questions on these factors were included in this section.

Physical and emotional health indicators provide both direct and indirect evidense of stress, and evidence of adaptive coping (Antonovsky, 1979; Roskies & Lazarus, 1980). Thus, questions to probe health of participants were included.

Finally, the researcher included a probe on the number of changes in lifestyle and work that participants may have undergone in the past couple of years. There is ample documentation that change, whether positive or negative, is in itself a stressor (Holmes & Rahe, 1972; Glass & Singer, 1972).

Section B:

The purpose of this section was to allow participants to identify stressors they experience in relation to the artist role.

Issues probed included; amount of stress identified by artists as being related to the artist role, identification of which stressors were present and which were most or least primary, definition of which lifestyle stressors were related to the role, rewards of the artist role, identification of whether stressors could be anticipated, and if so, was this helpful for coping (this input would relate to coping strategies in section C). Research has shown that anticipation of stress, and the realistic assessment of problems and situations to have positive impact for coping ability (Lazarus, 1980; Holroyd, 1979; Lazarus & Launier, 1978).

Questions were also included on occupational role definition. This was to filter whether subjects defined themselves as artists, or as primarily belonging to another occupational group. The goal was to discover if their definitions were congruent with their actual work activities. Occupational research shows evidence that congruency between work role self-concept and actual work environment may reduce stress (Holland & Harrison, 1976). This researcher wished to discover if this might be true for this target group.

Finally, the interviewer addressed the issue of participant's awareness level of stress by asking what signs or patterns would indicate to them that they were experiencing stress. Signs would be physical, emotional and behavioral.

Section C:

This section had two purposes; to identify ways of coping participants use, and inclusion of questions on locus of control.

Focus on ways of coping included identification of whether participants anticipate stress, and if so, how do they attempt to overcome or prevent stress. This included filtering of whether there is active planning to reach goals and prevent stressors, or is a more passive approach taken. Questions also checked how feelings related to stress and blocked goals are handled. The research need was to filter whether participants used problem solving modes or emotion based modes of coping. Studies have shown that active coping strategies are important to stress reduction (Billings & Moos, 1981).

The issue of locus of control includes concerns about whether participants appear to have behaviors and beliefs reflecting an internal or external locus. People with an internal locus may cope much better occupationally (Pearlin & Schooler, 1978; Haan, 1977). This section also identified which locus orientation participants would believe to be helpful for success as an artist, and compared these to what beliefs participants held regarding their own personality characteristics. Belief in self-efficacy

was checked as being a possible factor for facilitating career success.

Section D:

This section had a purpose of focusing on career choice factors and patterns. The first part of this section dealt with emotional and educational investments regarding present and past careers, with exploration of how participants coped with transitions from the student to worker role, or in making the transition from one occupation to another. The researcher probed how stressful these transitions were and how participants adapted to these changes.

In the second part of this section, participants were asked to define themselves according to what kinds of work they saw themselves as most or least suited to, based on their personality and interests. The researcher then compared these perceptions to the type of work and environments they were in, noting differences or congruence between self-image and actual employment. If there was congruence, there would be implications for less stress according to Holland's concepts of occupational fit and searching. The researcher wished to see if this would apply to participants in this study.

Treatment of the Data

Audio recordings of the interviews, verbatim transcripts, test results, and interviewer observations and impressions were all utilized in analyzing the information gathered.

In this study most emphasis was placed on the material collected through the interview process. The researcher's goal was to identify themes, patterns, similarities, and differences between individual subjects and the sub-groups. Transcripts of the interviews were analyzed for this type of information.

Tests were used to provide similar information, and were used as a more objective counterbalance to the interview. Since the tests were used to provide general patterns of information, and were a reinforcement to the interviews, they were not

subjected to a statistical analysis.

IV. Results

Interviews were held during the months of December, 1985 and January, 1986. In this chapter, interview findings are recorded and summarized. The format for this follows the structure of the interview schedule, with material being presented in four sections. Significant patterns of response between sub-groups and for the participant group as a whole are noted for each topic area explored. Tables of participant responses are utilized throughout the text to compress and clarify information where appropriate. To clarify patterns and responses, full-time artists are designated in the tables as subjects A, B, C, and D. Part-time artists are designated as subjects E, F, G, and H.

Following the interview results, Strong-Campbell Interest Inventory and Locus of Control results are reviewed. Patterns of similarity and differences for the sub-groups and the group as a whole are again noted. Summary tables are also utilized.

Interview Results

Section A. This section notes subject responses to questions related to demographics, living and work environments, family of origin, time organization and pressure, finances, and change.

Age and sex: The average age of the full-time artists was 34 years, while the average age of the part-time artists was 40. The full-time sub-group consisted of 3 males and 1 female subject. The part-time sub-group had 2 males and 2 females.

Living accommodation: There were differences in the living accommodations for each sub-group, and differences in amount of satisfaction with living space. Full-time artists lived in rented apartments in central downtown areas of the city. Two of these subjects had some dissatisfaction with this arrangement, citing factors such as too much expense for rent, too little privacy and space, and too little immediate contact with the outside environment.

In contrast, three of the part-time artists lived in single unit housing in suburban areas of the city. This group expressed more satisfaction with their physical space and immediate environment. This group also reported fewer changes in residence in the past two years.

Studio accommodation: There were differences reported in actual physical arrangements and in satisfaction levels with these.

Three full-time artists reported some dissatisfaction with their work spaces. A variety of factors contributed to this, including frequent extreme temperature change, chronic cold in winter, noise and disruptions from within the studio buildings, lack of space, and frustration with time spent travelling to and from the studio. Overall, there was an emphasis on making the most of conditions as they are.

Part-time subjects cited more positive aspects to their work environments, with emphasis on constructing work space to meet precise needs. Three members of this group had studios in or directly adjacent to their residences. Positives cited included convenience of location, no extra travel time, few disruptions by other people, and enough space and equipment to work comfortably. Two members of this group have built up the studios they want over time at considerable cost, while two work much more sporadically at art and have less pressure for elaborate studios.

Marital Status and Dependants: In the full-time group, three subjects were single but living with a partner on an ongoing basis, while one subject was living alone. None of this group had dependants.

In the part-time group three were married or living with a partner, and one subject was living alone. Several of this group had dependants, but the emphasis was on a small family unit of one to three members.

All adults involved in the households of both sub-groups were defined by the subjects as wage earners.

Education Levels and Training: These were quite consistent for this group. Full-time

artists had three Bachelor of Visual Arts degrees, and the female subject also had a Nursing Diploma. Part-time artists had two Bachelor of Visual Arts degrees, one general Bachelor of Arts degree, and one Master of Visual Arts degree. One female subject also had a Nursing Diploma.

There was little additional formal training or education reported. One full-time subject had coursework in art gallery administration. One subject in the part-time group had advanced training in music.

Physical and Emotional Health: There was some variation in responses between the sub-groups. Full-time subjects reported more changes in health, with both negative and positive aspects. Positive changes were related to better self-care regarding diet, self-awareness, and freedom from previous job commitments. One subject reported negative change in physical health and emotional changes; "more energy is going into maintaining morale and into efforts to fight off depression and pronounced mood swings". Negative feelings were identified by this subject as originating in financial problems.

The part-time artists were much more consistent in reporting very good and stable physical health and generally good mental health. One subject of this group did report poor physical and emotional health due primarily to relationship stresses.

One notable factor was that the two subjects reporting most physical and emotional problems also reported high amounts of change relative to the other subjects.

Family Origin of Occupational Types: (table 1) Parents of the subjects were quite diverse in how they earned their livelihood, as were siblings of the subjects. Only one subject recalled messages of direct valuing of creative processes and aesthetics within the family unit while growing up.

Parental Messages Regarding Occupational Choice: (table 2) Messages subjects heard from their parents about what they should do regarding occupational choice was also

TABLE 1

Family of Origin Occupational Types

Subjects	Parent Occupations	Sibling Occupations
A	semi-skilled labour, teacher and housewife	
B	pipefitter, housewife	cartographer
C	railway worker, housewife	
D	farmer, nurse	housewife, secretary accountant, teacher
E	farmer, housewife	foreman
F	civil servant, music teacher	secretary, draftsman
G	garment industry, factory worker	factory workers
H	engineer and artist, potter and artisan	crafts

TABLE 2

Parental Messages on Occupational Choice

Subjects	Parental Messages
A	Be a professional, fit in. Be a dentist.
B	Suceed financially. Fit into the system.
C	No Major messages. No specific "shoulds".
D	Don't depend on others. Have a career to make money.
E	Do whatever you want to do.
F	Do something safe, get security. Artists can't make money.
G	Get a formal education and make money.
H	Do whatever you want. Be creative.

mixed. Only three subjects reported feeling encouraged by parents to do whatever seemed best for their needs. Many were encouraged to fit into society in ways that lead to financial security, which is in direct conflict with the reality of being an artist.

Time Pressure and Organization: (table 3, 4) How time was structured by subjects was explored, and an attempt was made to identify sources of time pressure and resultant feelings. All subjects easily identified feelings, and identified pressurizing aspects of how their time is structured. Subjects in both sub-groups invested high amounts of time in occupational concerns. Only one subject was stabilized on a moderate work week. Several subjects reported cyclical qualities to how time was spent, depending on the projects and opportunities available at a given time. These features are related to the factors which subjects found to be sources of pressure. The main themes were as follows: all subjects reported concerns with conflicts between activities and needs, some reported difficulty with the cyclic qualities of how time had to be spent, and some reported negative feelings resulting from these.

Finances: Interview results showed a large discrepancy in amount and sources of income between the two subgroups. Full-time artists identified functioning at a much lower level in regard to financial resources. The income range for full-time artist was from zero to $8,000 dollars per year, with some subjects reporting strong feelings of anxiety, frustration, and anger at the resulting low standard of living.

In contrast, part-time artists earned much more. Their yearly earnings ranged from 16,000 to 75,000 dollars. Finances and living standards were not reported as an issue of concern.

Amount of Change and Impact on Subjects: Subjects reported specific information on amounts and types of changes they had experienced in the past several years. These included changes perceived by the subjects as negative or positive. There were some differences in the reports of subjects in each sub-group.

TABLE 3

Time Pressure and Organization

Subjects	Time Spent on Work	Subject Reactions
A	Art: 55 hrs. per week Other: sporadic teaching	Comfortable with this, balance not oppressive
B	Art: 36 hrs. per week Other: 15 hrs. per week	Ideal to just do art, but this balance not bad.
C	Art: 20-30 hrs. per week	Amount of activity goes in cycles, may be too little or too much to do. Would like more balance.
D	Art: 20 hrs. per week Other: 15 hrs. per week	Would keep this balance.
E	Art: 0-10 hrs. per week Other: 36-84 hrs. per week	Would keep general pattern, high work cycles are frantic.
F	Art: highly varied Other: highly varied	If commitments pile up, then I feel unfocused with increased self-doubt.
G	Art: 6 hrs. per week Other: 40-60 hrs. per week	Would like more time for art.
H	Art: 40 hrs. per week Other: 40 hrs. per week	Prefer to teach 1/2 time without loss of finances and status.

TABLE 4

Time Pressures

Subjects	Primary Sources of Time Pressure
A	Style of working is time consuming, and so creates a stress on social life and primary relationships. Volunteer work also cuts into time.
B	I often can't get framing and art supplies on time, if out of money. Time conflicts are experienced between doing the work versus selling and distribution.
C	Frustration with dry spells, then too much work.
D	Frustration juggling nursing versus studio commitments, versus social commitments. There is anxiety from feeling there is never enough time.
E	If work hours are heavy, there is a loss of recreational and relationship time.
F	It takes effort to make work investments match personal goals. If this can't be done, then frustration builds up.
G	There is pressure from preoccupation with my gallery job. It is difficult to set a predictable work schedule, so it is hard to plan use of free time constructively.
H	High pressure from work versus social obligations, and my need to also explore other interests. This leads to tiredness and tight schedules. There are positive and negative aspects to these demands.

Three full-time artists reported significant decreases in earnings. Only one subject in the part-time sub-group reported this. Full-time artists reported slightly greater amounts of change overall, mainly in the areas of finances, relationships, and environment. Full-time artists appeared to have much less stable lifestyles than part-time artists.

Section B. Data collected here is on the artist role, perceived stresses accompanying this role, and related issues.

Amounts and Types of Stress in the Artist Role: (table 5) Five out of eight subjects reported believing that artists experienced greater amounts of stress than people working in other fields. This was seen as primarily due to financial insecurity as part of the nature of the occupation, and that given this, providing for basic needs would be an ongoing struggle. Only one subject reported that artists would be less stressed, conditional to there being no financial concerns involved. Full-time artists are clearer in reporting more stress for the role, while the part-time group are less consistent in their responses. The amount and type of stress artists have was seen by them as being a factor of the specific resources of the individual. Additional stressors included the following: lack of professional recognition, restricted lifestyle options, such as travel, anxiety in starting projects, and lack of sincere response to creative efforts.

Rewards of the Artist Role and Commitment: (table 6). Primary rewards for both sub-groups included the following: participation in the creative process, and getting positive and sincere feedback about their work. Other rewards included positive feelings about their ability to survive in the field, interesting opportunities, working creatively with people and ideas, autonomy, interesting challenge, realizing one's potential, and personal growth.

Linked to the issue of stress and rewards was the issue of subject commitment to careers, and commitments in other areas of life.

TABLE 5

Source and Relative Level of Stress As Compared to Other Occupations

Subjects	Relative Stress Level	Primary Source
A	Greater	Lack of money.
B	Equal or greater	Lack of security, money.
C	Much higher	Fear of not surviving in the role, self-blame, no money.
D	Greater	No security or money, no structure.
E	Probably greater	No money, the creative process is difficult.
F	Variable	Depends on the individual's circumstances.
G	Variable	Depends on the person's circumstances and financial situation.
H	Much more	The struggle to be creative and the need for self-growth.

TABLE 6

Areas of Commitments and Impact on Living

Subjects	Primary	Other	Helpfulness of Multiple Commitments
A	To art career	Primary relationship,	Helpful volunteering
B	To art career	Primary partner, teaching	Helpful
C	to art career	Primary relationship	Helpful, if less than 4
D	Not to a career	To a mix of activity	Helpful, need balance
E	Mixed	Depends on needs, goals	Helpful
F	To life goals	Family, environment, etc	Helpful, to survive
G	Diverse commitments	Projects, experiences	Helpful, to meet needs
H	To art career	Family, friends	Helpful, equally important career not most vital

The strongest distinguishing feature between sub-groups is the clarity with which full-time artists put their art activity as their first priority. Part-time artists were more varied in their responses and listed more varied commitments.

A theme common to both sub-groups was that all subjects felt it was important to have more than one commitment to have meaning in life and to cope effectively.

Expectations of What the Artist Role can Provide: Subjects were questioned about the possibility of attaining their desired lifestyle if they were doing art full-time. Three subjects working full-time at art stated yes to the belief that they could get what they needed exclusively from art. Part-time subjects had more mixed responses. Two were skeptical and recognised it was, for them, an untested issue. Two were clear they could not make the necessary sacrifices in living standards to do art full-time.

Occupational Definition by Self and Others: (table 7) Subjects responded by defining their primary occupational identity. The purpose was to check whether "artist" was a primary self-definition or whether occupational self-definition changed according to actual work situations.

Subjects also reported whether they believed others would define their occupational identity differently than they themselves do. Subject reactions to possible discrepancies between themselves and others were also noted.

Full-time artists were most consistent in their self-definitions, and expressed the least tolerance for divergence from being recognized as artists. The exception was subject H, who aside from teaching fulltime, spends a major portion of time doing her own art.

Perceptions of How Artists are Responded To: (table 8) Areas explored here include the following: how subjects believe artists are responded to by the general population, whether friends and family are supportive of their creative efforts, and whether or not subjects experience other peoples' reactions as helpful.

TABLE 7

Occupational Identity and Definition

Subjects	By Self	By Others	Response to Discrepancies
A	Artist	Artist	Would be very uncomfortable.
B	Artist	Artist	Would be uncomfortable
C	Artist	Artist or teacher	Uncomfortable
D	Artist and nurse	nurse	Prefer to be defined as "me".
E	By occupation	By occupation	Prefer to be defined by my current job.
F	Thinker and inventor	Varies	Does not matter
G	By what I do	Unsure	I don't really care.
H	Artist and teacher	Teacher	Feels wierd not to be defined as an artist.

TABLE 8

Reactions of Subjects to Others' Perceptions of Artists

Subjects	Perceptions	Reactions
A	Undervalued or ignored	Anger and alienation.
B	Stereotyped; fame after death, talent is magical	Hard to deal with pity or being on a pedestal.
C	Paradoxical: status symbol versus "who cares"	Must keep humor about paradoxes.
D	Mythic status, no understanding of creative processes.	Discomfort with distorted perceptions.
E	Mystic; artists are strange and sensitive.	Comfortable
F	Overvalued or not acknowledged.	No strong feelings.
G	Usually neglected or ignored	I try not to get worked up.
H	Little understood, "breed apart".	Mixed feelings.

A general theme is that artists are little understood, often with paradoxical implications, whereby people have both negative and positive aspects to their responses. Either aspect may not be an accurate reading as to what artists and their work may be about.

Subjects doing art full-time reported the most discomfort with distorted perceptions. This group also reported the most conflict with others over what was expected of them, versus what subjects saw as best for themselves. This area may be a major source of stress for full-time artists.

Subject Awareness of Stress: Subjects discussed their personal stress indicators, ease of getting in touch with these, and frequency of indicators over the past year.

All subjects could specifically identify both physical and emotional indicators of stress. Emotional indicators included anger, depression, lack of humor, irritability, preoccupation with the day ahead, and lack of creative ideas. Physical indicators included stomach upsets, exhaustion, rashes, early waking, and lethargy. All subjects reported that they experienced two to four indicators, with no differences in patterns between the subgroups.

Three full-time artists found it easy to be aware of their personal stress signals, and two part-time artists found it very easy to pick up on cues.

Six subjects reported frequent indicators of stress over the past year. One subject reported being unsure of how often he was stressed, and one reported very infrequent stress. Both of these subjects were in the part-time group. Generally these subjects seem fairly aware of whether or not they are experiencing stress.

Section C. This section explored ways subjects saw themselves handling and coping with stresses, frustrations and blocked goals in their work life. While responses were quite individualized, there were several recurring themes. These included; keep working and don't stall, be aware of and accept feelings, put efforts into finding solutions to problems. Having means of physical and emotional self-care was noted

also as an important coping strategy (see Table 9).

Belief in Efficacy of Self: Participants were asked about their personal expectations of whether or not they could problem-solve and achieve what they want through their own efforts. Six subjects said yes. Two were more tentative, dependant upon circumstances. One subject in each group was quite unsure. Most subjects believed their choice making could lead to desired results, most of the time.

Outlets for Feelings: Six subjects emphasized the need for sharing with friends. This was the main common theme. However, 1 full-time artist felt that self-containment worked more successfully than sharing feelings; and 1 part-time artist felt physical outlets for feelings to be important. Generally, support from other people and verbalizing of feelings was identified as stress reducing.

Orientation to Career Planning and Obstacles: Responses on this topic were given to provide understanding of how subjects structured their career progress, and to check what they felt is helpful in maintaining the artist role.

Responses were very uniform. All subjects saw themselves as long-term planners and as goal oriented, but emphasized that goals needed to be general enough to accommodate the unexpected and changes that may arise. Within the framework of general goals, they identified a need to be quite flexible and spontaneous, and to make use of unexpected opportunities which might arise. Structuring in excess detail, and inflexible plans were viewed as counter-productive and stress producing.

Relationship of Decision-making and Planning to Sucess: (Table 10). Subjects gave input as to whether they felt it is necessary for artists to plan ahead and to make strategic career decisions. They also mentioned whether this was as important for artists as for people in other kinds of work.

Responses were quite individualized. The main differences between sub-groups was that full-time artists saw strategic decision making as less important for artists, due to the ambiguous, unpredictable nature of the field. Part-time artists identified

TABLE 9

Ways of Coping With Stressors

Subjects	How Stressors are Handled
A	I create new solutions, keep producing work, and don't give up. I use active problem solving, and keep perspective.
B	I problem solve and stay in touch with feelings. I find solutions and get at sources of the problem.
C	I use self-discipline, don't act out destructively, give myself pep talks. I stay in touch with feelings and am action oriented.
D	I stay physically fit, keep a moderate pace, and balance needs. I deal with feelings, if this not enough I act for new solutions.
E	I exercise, meet recreation needs, keep working for solutions. Some energy into feelings, but action is most important.
F	Note positive progress over time, do objective evaluations. If too stuck and negative feelings build then problem solve.
G	Do whats needed, try new things, keep energized. I accept feelings rather than fight them, then deal with the source of the problem.
H	I keep working with some relaxing diversions, and keep inspired by others' art. Energy goes into being active and problem solving, not into feelings and avoiding.

TABLE 10

Effects of Decision Making

Subjects	Is Decision Making Related to Success?
A	The artist can only do so much; it is an unpredictable field. Decisions are more important in other fields.
B	Yes, there is a need to plan and make decisions like in other fields.
C	No, it is not as important for artists as the art process is more unconventional and unpredictable.
D	Producing the work is more important than making decisions.
E	Decisions and plans are critical for artists as the field is less structured than many. Behavior must match goals exactly or people will get lost.
F	Decisions are as important for artists as for others; so is planning.
G	Yes, as important as for other fields.
H	Good decisions are important, but means mainly a decision to be committed to the work and to not give up.

similar lack of structure in the art field, but felt good decisions were needed precisely because of this.

Reactions to Changes and the Decision Making Process: Responses by all subjects were quite uniform in agreement that change and decision making were viewed as positive processes. Change was seen primarily as an opportunity for growth and challenge. As a group, subjects appeared to have a high tolerance for change and variety, which is congruent with an artistic lifestyle. Professional change was viewed as more desirable than personal changes in environments and relationships.

All subjects reported the belief that a high tolerance for change is vital for artists. There was uniform agreement that changes and variety are unavoidable, and that change needs to be acknowledged and worked with.

The primary difference in sub-group responses was on the issue of tolerance for disruption by others which would not directly meet personal or career needs. Full-time artists reported virtually no tolerance for disruptions imposed on them for the primary purpose of meeting other peoples', or institutions', needs or expectations. Part-time subjects were more flexible in orientation, and emphasized the need to adjust or make tradeoffs in some situations, particularly in work environments.

The Role of Intrinsic Personal Qualities as a Determinant of Success: Here success was defined as survival in the art field, attaining quality creative functioning, as well as status and financial success. Subjects gave their input as to how important they viewed internal characteristics and external influences such as timing, and contacts as affecting success. All subjects agreed that intrinsic qualities such as dedication, high energy, and creative ability were of primary importance. Without these, success would only happen on superficial levels, without artistic growth and merit. Persistence and belief in self were mentioned as important. This corresponds to the reports by full-time subjects that they could attain goals through full-time art activity. Subjects had mixed responses on the issue of whether rewards for artists came in direct

proportion to efforts made. Full-time artists were least inclined to think so, citing impact of external factors such as luck and circumstance. They saw more of a need to overcompensate with maximum effort to gain minimal headway in the field.

Section D. The intent of the last section was to gather information on subjects' processes around career choice. This included determining how they chose art as a career, what influenced this choice, including beliefs about their own abilities and needs and the possible impact of role models.

Choosing to Become an Artist: All subjects cited consistent themes. Of primary importance was the recognition of ongoing excitement with visual stimuli and with visual possibilities, and interest and curiosity about artmaking processes. A secondary theme was being influenced by support for early creative efforts by someone close to the subject, though not necessarily a family member. Role models were important but were often quite separate from the immediate family. These themes were present for both sub-groups.

Transition from School to Being Independent: This time was identified by subjects as quite stressful due to changes in identity and environmental support upon leaving structured institutional settings. The general feeling was one of not being prepared on a practical level for working and building up community or professional support on one's own, and that school programs did not address the issue of how to survive on a practical level. Thus subjects noted they spent anywhere from several months to several years struggling to reorient and to learn practical survival skills. Only one subject felt there was little problem with the transition period, due to being very aware of what working independently would be like, and knowing this prior to graduation.

Subjects noted it is important to have realistic expectations of being an artist to reduce stress. It was seen as necessary to understand that fame and huge financial returns would not likely be part of being an artist, but with acceptance of this, most subjects felt that being an artist lived up to or surpassed their initial expectations. This

was in regard to the amount of creativity they experienced, enjoyment of the processes, and opportunity for unique experiences.

Those subjects who knew their needs could not all be met by doing art full-time, focused on reconciling how to best balance including other occupational investments into their lives that would meet practical security needs.

Views of the Artist Personality: (table 11). Subjects briefly described characteristics they saw as most predominant in themselves, and characteristics typical of most artists. Responses were quite varied, with some relation to artistic characteristics defined by Holland. The most recurring descriptors of artists included; hard-working, selfdirected, egocentric, curious and enthused. Only three subjects described themselves as they would describe other typical artists. Descriptors of typical artists included; confident, willful, committed, egocentric, dedicated, and curious.

Environmental Fit: Subjects discussed what kinds of work and environments they saw themselves as most or least suited for. The responses were quite similar, without major differences between the sub-groups. In describing work they were most suited to, recurring descriptions included; one time projects, high amounts of variety and change, use of autonomy, working with people and ideas in creative ways, and ability to manipulate art materials.

Work characteristics least suited to meeting needs included; highly structured environments, little autonomy, high amounts of repetition, technical, office and buerocratic work.

These descriptions match very closely with Holland's findings.

Desire for Interaction With Others Similar to Self: Participants described personality types they would be least and most comfortable interacting with, to determine whether they would seek out people similar to themselves, and to learn what kinds of environments they would prefer to be in.

TABLE 11

Subjects' Description of Own Personality and That Of Other Artists

Subjects	Own	Others
A	Searching, introverted, persevering, unstable	Confident, initiates
B	Energetic, enthused, sensitive, quiet	Confident, enthused, willful,curious
C	Quiet, sensitive, stubborn, compassionate	Sensitive, committed, self-directed, egocentric
D	Pleasant, even-tempered quiet	Introspective, bright, expressive, curious
E	Easy-going, positive fretful	Committed, goal-oriented self-promoters
F	Self-server, egocentric, belligerent	self-servers, pushy, egocentric
G	Unsure, anxious, resourceful	Egocentric, sensitive, dedicated, vulnerable
H	Enthused, caring hard-working	Caring, dedicated, hard-working

Six subjects felt that contact with others similar to themselves in personality and interests was very important. One subject in each sub-group felt that similar work interests were not as important as more global values, such as contact with people of high intelligence.

All subjects will actively search out desired contact if lacking this, though three full-time artists didn't see themselves as taking a lot of initiative in this, due to time constraints and a high comfort level with being alone.

Subjects were clear on which specific personality characteristics they valued in others. These included qualities of; questioning, being enthused, caring, playful, creative, active, involved with ideas and people.

Least desired would be contact with people defined as; dull, rigid, unimaginative, insecure, unchanging, limited in interests, and lacking in autonomy. Valued qualities somewhat corresponded to some of Holland's artistic characteristics, while devalued qualities conformed more to Holland's definition of conventional types.

Personality characteristics were most important to determine whether contact with an individual would be valued, rather than whether or not a person was another artist. Subjects defined clearly both positive and negative aspects to working and socializing with artists and non-artists.

Benefits of interaction with other artists included; sharing of ideas, creative stimulation, mutual support, and respect. Drawbacks include; possible competitiveness, distrust of collaboration, and conflicts from lack of accommodation on group projects. Benefits of interaction with people not involved in the arts include; emotional support, learning by sharing of different views, backgrounds and experiences, and stimulation by differences. Only one subject felt there was no benefit to this type of contact. The amount of positive emphasis for this kind of interaction was unexpected.

Career Suitability: Full-time artists saw themselves as most suited to doing art or closely related activities, such as temporary teaching of art. Responses of part-time artists showed more belief of suitability to varied careers and skills.

Major Factor Impacting on Career Choice: (table 12) Subjects gave a brief statement to sum up their reason for being for being a full-time artist or for re-directing some of their energy. Responses were quite varied.

Strong-Campbell Interest Inventory Results

Subject profiles were compared to identify patterns of similarity for scores on the general occupational theme scales, basic interest scales, and occupational scales. The goal was to distinguish whether profiles were congruent with and reflected subjects' actual interests and occupational activities.

Scores on General Occupational Themes: (table 13) Two of the full-time artists had very high scores in the artistic theme. Full-time artists as a group had the highest artistic scores and tended to produce the most visual art. They also had the most differentiated profiles.

Scores on the Basic Interest Scales: (table 14) Three subjects in the full-time artist group had highly differentiated scores favoring the artistic category. Part-time artists were much less extreme in responses.

Scores on the Occupational Scales: (table 15) Three full-time artists had large clusters of scores in the artistic occupations in the very similar categories. Scores for other types were often in the very dissimilar category. There was high differentiation in the patterns.

Part-time artists had score clusters in artistic in the similar category, but had more moderate and varied profile score patterns overall, in contrast to full-time artists. These results were expected. The one unexpected result was that three subjects scored average to high in the conventional theme and in office practices. This was not evident in the interview process.

TABLE 12

Career Choice

Subjects	Primary Reason for Career Choice
A	Being an artist is a full-time obsession.
B	I am an artist for the ability to express myself, to develop my ability, and to grow.
C	Good instructors and role models in my early years lead to my becoming an artist.
D	I chose art due to an inner need to use creative energy, and out of boredom with only one kind of job (nursing).
E	I like the creative challenge of running a gallery which allows for many of my needs to be met.
F	My parents gave me messages about the importance of security. These had impact so I'm not a full-time artist.
G	The mix of doing my own work plus doing projects for others allows me to make beautiful things plus develop a concrete extension of myself.
H	Initially I taught for financial reasons, now teaching and art making are complimentary processes; with good financial resources I can extend myself creatively.

TABLE 13

General Occupational Theme Scores on the Strong-Campbell Interest Inventory

Subjects	General Occupational Theme Scores
A	Artistic-very high, other scores very low.
B	Artistic-very high, social-high, others low.
C	Artistic-average, others low.
D	Artistic-moderately high, social and investigative high, others average.
E	Artistic and realistic-moderately high, others average and low.
F	Artistic-moderately high, others average.
G	Artistic-moderately high, others average to moderately low.
H	Artistic-high, others moderately high, average and low.

TABLE 14

Basic Interest Scale Scores on Strong-Campbell Interest Inventory

Subjects	Basic Interest Scores
A	Artistic-very high, others average to low.
B	Artistic-very high, social and conventional high, others average to low.
C	Artistic and social average, others low.
D	Artistic, social, investigative, conventional-high, others average to low.
E	Artistic and realistic-high, others average to low.
F	Artistic-moderately high, others average to low.
G	Artistic-moderately high, others average.
H	Artistic-moderately high, others average to low.

TABLE 15

Specific Occupational Scale Scores on Strong-Campbell Interest Inventory

Subjects	Occupational Scale Scores
A	Very similar clusters in artistic, other scores very dissimilar.
B	Very similar clusters in artistic, other scores very dissimilar.
C	Similar clusters in artistic, and social, other scores very dissimilar.
D	Similar clusters in artistic, investigative, social, and other score dissimilar.
E	Similar clusters in artistic and reaslistic, others mixed.
F	Similar clusters in artistic, others very dissimilar.
G	Similar clusters in artistic, others averasge or moderately dissimilar.
H	Similar clusters in artistic, social, investigative, other scores average or dissimilar.

The Strong-Campbell provided quite accurate reflections of interests and investments of the subjects. Those with the highest scores in the arts tended to expend the most effort in this area.

Locus of Control Test Results

There were no significant differences between the averaged sub-group scores. Full-time artists had an average group score of 8.5 and part-time artists had an average group score of 9. Each sub-group had one subject with a high internal score. Full-time artist C had a score of 1, and subject H had a score of 6. Other subject scores ranged between 8 and 12.

The two subjects with the highest internal orientations reported the least direct or recurring stress related to their careers. Both seemed comfortable with the structure of their lives and were very aware of the positive and negative trade-offs to their choice making. They emphasized conscious choice as an element of structuring their lives. This focus was not so much different from that of the other subjects, but seemed to be defined more clearly.

The differences in scores between subjects with high internal scores and those with more average scores would not have been reflected in the interview results alone.

Results Summary.

Interviews.

One primary difference between sub-groups related to practical considerations of finances and lifestyle. Full-time artists experience significantly more stressors due to limited finances and lifestyle opportunities, higher rates of change, and feelings of alienation and of being misunderstood.

All subjects believe that multiple commitments are necessary for adjustment, though full-time artists are somewhat more single-minded in their commitment to doing art and not letting other needs and issues pull them from this focus. Full-time artists were also more clear in believing the artist role could meet their primary needs.

All subjects appeared to be self-aware regarding what stressors had impact on them and how these were reacted to and coped with. Of significance was the fact that subjects clearly defined successful coping as being an active problem-solving process rather than emotion and defense based. Subjects also had an average to high belief in self-efficacy, reflected in the interviews and in locus of control scores.

In regard to career planning, responses were uniform. All subjects saw themselves as fairly long-term planners and as goal oriented, while being flexible to adapt to unexpected changes or opportunities. These were seen as vital qualities for artists and needed for adaptive coping generally. The major difference in this area was that full-time artists had less tolerance for others' needs and expectations being imposed upon them , while part-time artists viewed practical accommodation to others as a more acceptable way to indirectly get their own needs met.

All subjects felt that intrinsic qualities were more important for success in the field than were extrinsic factors, though full-time artists did give credit to extrinsic factors as contributors to success. These factors included such things as social connections and timing of opportunities. They felt intrinsic factors provide a base for success, but that extrinsic factors may also impact.

Regarding career choice, all subjects were drawn to art due to the excitement of visual stimulation and possibilities. Role modeling and support by significant others was important but of a more secondary quality. With this group, types did not directly produce types, with one exception. This finding contradicts the work of Holland, who found that types produce the same types by passing on and encouraging similar interests and skills from one generation to the next. Thus in accord with Holland one would expect artists to come from families of other artists.

A final issue of artistic personality and environmental fit was explored. Regarding personality, often self-descriptors did not match with descriptors assigned to typical artists, nor did they match extremely closely with Holland's descriptors

though there was some overlap. Descriptions of valued work environments more closely matched those described by Holland as artistic. Those environments least valued matched conventional descriptions.

Subjects seemed to value most interacting with people with similar value systems, and ways of being. Amounts of active searching for contact with others was not high, possibly due to enjoyment of solitary pursuits.

Full-time artists saw themselves as primarily suited to be artists while the part-time group viewed themselves as more interested in and able to handle varied careers.

Strong-Campbell Interest Inventory Results:

For the three categories of scales used in this study, full-time artists had consistantly highly differentiated scores, with favouring of artistic interests. Part-time artists had much less differentiation in score patterns, and less extreme interests in the arts. Test score provided an accurate reflection of subject investments of time and energy.

Locus of Control Results:

Most subjects had scores in the average range with two having high internal scores. There were no significant patterns between the two sub-groups.

Answers to the Study Questions

In this section, the study questions previously outlined in Chapter 2 are briefly answered. The questions will be discussed in more depth, with attendant implications in Chapter 5.

1. What specific stressors do artists identify as a part of their occupational role?

   The most common stressors identified included; Time pressures, financial limitations, frequent change, transitions from student to independent worker, misunderstanding of the artist role and processes by people unfamiliar with the field, and stress related to the nature of creative processes.

2. How do artists cope with identified stressors?

   The most common strategies included; keep active in problem solving, keep working, have balanced perspectives and commitmants, be selfdisciplined, balance meeting needs, be flexible, accept feelings, and don't get overwhelmed with emotions.

3. Do Strong Campbell Interest Inventory profiles reflect actual career choices of the artists studied?

   Yes. The profiles of full-time artists matched most closely with their work histories and ongoing commitmants. Part-time artists also registered high scores in the arts but profiles also identified secondary career interests which indicated actual ways in which part-time artists chose to modify their careers to meet their needs. There were no major incongruencies between interest and work activity for any of the artists studied.

4. Do artists with congruent profiles on the Strong-Campbell Interest Inventory, indicating occupational fit, appear less stressed than artists with less congruent profiles?

   Full-time artists had the most congruent profiles. Results indicate that full-time artists were also the most likely to experience stressors which were not a reality for part-time artists. Full-time artists indicated the most willingness to work with these stressors, while part-time artists indicated they either would not or could not choose to deal within the limitations of being a full-time artist. Tolerence for stressors appears to impact on career choice to some degree. Thus, it would seem reasonable to infer that artists with the most congruent profiles are indeed less stressed with being a full-time artist.

V. Discussion

This chapter will include a general discussion of findings in this study, and how this relates to findings mentioned previously in Chapter 2. Implications of this and previous research, and recommendations for artists as a result of the findings will also be noted.

Following this, contributions to the research by this study, and directions for further research are briefly mentioned.

Research Implications.

Artists participating in this study agree with the researcher that stressors related to the artist role, and ways of coping with these, make a relevent area of study. Participants involved were eager to share and contribute to this project. They felt that there is a unique quality to the issues and needs of visual artists. This allowed the study to be intrinsically meaningful to both the researcher and the participants. It is undetermined whether visual artists have issues and needs that are different from those of others in the art world, such as actors or musicians.

The most productive aspect of this study was the gathering of information by the interviews. This allowed identification of specific stressors and means of effective coping, as perceived by this study group. This material could then be related back to previous research on stress, coping, and artists.

A primary recognition for the researcher was awareness of how complex and multidimensional stressors and coping mechanisms are. This was made explicit by research models and by information provided by the study participants. Participant responses reinforced a number of points outlined by stress and coping models. Examples of these are mentioned below.

Artists in this study emphasized that coping is connected to the ability to appraise their situation, to make decisions, and to take direct action. These themes support the interactional research of Moos and Billings (1980) and of Haan (1982),

who see coping as a process of active attempts to overcome difficulty.

Kinds of stressors identified by artists included; frequent change, unwanted disruption, misperception of the artist by others, and time conflicts. This variety shows that stressors are multidimensional in character (Pearlin, Lieberman, Menaghan, & Mullan, 1981).

Participants also supported the concept that health and stress reduction may be determined by effective coping. They were clear that some efforts to adapt were successful in allowing them to deal with stressors which are related to the artist role. All participants had precise ideas regarding what was beneficial to them in coping with stressors. This input supports the idea that health is determined by effective coping, rather than by absence of stressors (Antonovsky, 1979; Henry & Stephens, 1977; Roskies & Lazarus, 1980). Artist feedback on what works for stress reduction gives needed clarity to identifying coping strategies and how they interact. No one strategy was mentioned as working in isolation, but several strategies would be part of a functional group. Accepting feelings, keeping working, and being objective about progress, are examples of interrelating strategies. This kind of identification relates to research which points out the need to understand how coping strategies are interrelated (Beehr & Newman, 1978; Cooper & Marshall, 1977; Kahn, Wolfe, Quinn, Snoek & Rosenthal, 1964). Participants were also clear that adaptive coping is of a problem solving and action oriented nature. They identified that avoidence, denial and being passive is unproductive. This relates to the findings of Pearlin and Schooler (1978). Pearlin and Schooler see problem-solving and taking action as adaptive behavior.

Haan's work also supports participant reports. She took into consideration both emotion and cognition for coping, and identified helpful processes. These include; consideration of options, reality orientation, recognition of implications, and tempered affect. These points reaffirm the artists' need for dealing with reality directly, knowing and utilizing options, standing back and objectively evaluating their

progress, and to not get overwhelmed by, or stuck in feelings.

Participants also echoed Dahlstrom, Welsh, Dahlstrom (1960) in identification of coping strategies. These include; conflict resolution, impact of rigidity, use of will, concern with health, self-denigration, and acting out. Excess rigidity, self-denegration and acting out were seen as unproductive coping attempts by both researchers and artists in this study group.

Artists also gave input relating to the coping models of Fiske (1982). Like Fiske, artists emphasized the need to be challenged, and saw this as an adaptive orientation. Problems are to be overcome and not repeatedly focused on. Participant comments also related to Fiske's commitment paradigm. Artists and Fiske found curiosity, mastery and creativity; commitment to others and intimacy; and transcendence of self to be helpful for dealing with stress, while excessive self-orientation and defensiveness was seen as counterproductive.

Artist responses regarding effective coping also support the model of Cameron and Meichenbaum (1982) which includes the need for; 1) accurate appraisel of the world, self, and interaction of the two, 2) necessary skills to cope with life (artists defined specific tasks and abilities they found to reduce stress), 3) ability to use appropriate behavior to reduce stress (for artists this included being productive and active, not collapsing and being passive, reaching out for support if needed).

Research on stress and coping seems to be directly applicable to the real considerations of artists, with overlap between what is suggested by artists as helpful for coping and what is suggested as helpful by the literature. Knowledge of what facilitates productive coping for some artists may have implications for other artists, with potential for vicarious learning and stress inocculation.

In the following section the researcher will review similarities and differences between Hollands' research and the findings in this study.

There was evidence from this research to reaffirm several of the findings of Holland (1973), regarding the construct of congruence. Holland stated that "different types require different environments"(p.4). Artists in this study all described valuing of artistic environments and desired working within these as a first choice. Artists most invested in the field reflected this by having the highest Strong-Campbell interest scores in the artistic category. For this group valuing of artistic work environments was one of the strongest reflections of the theory of Holland.

A surprise finding, however, was that there was little support of his premise that personality types produce the same personality types from one generation to the next. In this study it appeared that the values and messages of the artists' parents more closely reflected characteristics of conventional personality types rather than artistic. For the most part, the artists appeared to actively choose to go against parental expectations. This was especially true for full-time artists, while part-time artists sometimes acknowledged that parental messages had some impact on their not being full-time artists. It would prove of interest to investigate whether this study group is atypical of other artists in regard to this finding.

There was some overlap between Holland's descriptors of the artistic type and artist descriptors of the artistic type. Also there were some differences regarding this. There were also differences between self-descriptors and descriptors of typical artists by participants. It was somewhat unexpected that artists did not choose very similar descriptors for both self and typical artists. This may be due to the fact that Holland's definitions of the artistic type are fairly limited in the number of characteristics listed. His definitions are perhaps not complex enough to acknowledge that there are highly variable personality characteristics of people involved in any field, as well as similar characteristics. It was pointed out by one study participant that he was unable to generalize about the characteristics of artists. Also, artists did not see themselves as impulsive or impractical though these characteristics are included in Holland's

typology. Rather, they tended to view themselves as more objective flexible planners, with emphasis on being as practical as possible given their situations. The descriptors of intelligent and curious also were used by artists in this study to a greater degree than Holland used.

Information from this study group supported theories of vocational behavior (Holland, 1973). Participants' vocational choices matched up very closely with their interests. Those participants who modified their vocational choices away from full-time art production, chose to redirect into their next strongest areas of interest. This supports the premise that second and third ranking career choice can be predicted from a persons personality code, which reflects a priorizing of their interests.

Participants also reflected the premise that specific types will employ similar specific coping mechanisms (Holland, 1973). Participants showed this by reporting quite consistant patterns between them of adaptive coping mechanisms. There was also consistency regarding what artists identified as being unproductive attempts at coping.

Swaney and Prediger (1985) noted the importance of taking into account extrinsic factors and rewards in conjunction with intrinsic interests when predicting career success. This point appears to have application to this study. Extrinsic factors appeared to have impact upon whether an artist worked full-time or redirected some career efforts to gain extrinsic benefits, such as stabilized income and increased lifestyle options. This appeared a more crucial factor for some artists redirecting than was the amount of intrinsic interest in the arts. Thus study results appear to support the validity of considering extrinsic factors in career prediction.

In regard to the issue of locus of control, study results were somewhat inconclusive. Results appeared to support the main body of previous research, with high self-esteem and internality being positively related to career persistence (Broedling, 1975; Bhagat & Chassie, 1978; Rotter, 1966). However, there were no

major pattern differences between subgroups for scores on internality. Most scores on the locus of control measure were in an average range, whether or not subjects chose to redirect or modify their careers. Modification of career seemed to depend more on the artists assessment of what would best meet his or her needs.

Finally, the findings in this study tie in most closely with previous research which has been done on other groups of artists. This includes the work of Czurlez (1976), where he identified adaptive coping to be related to having meaning in life, commitments, high self-esteem, and involvements. Adaptive coping may also be related to the rewards of the artist role. Rewards identified by this study group are similar to findings of McNiff (1977). Both study groups report several powerful needs being met through artistic creative endeavor. These needs include; mastery, exploration, aesthetic pleasure, communication and sharing, social recognition, emotional release, and spiritual discovery.

Further Implications of the Research Questions and Recommendations for Artists. Stressors identified in this study need to be acknowledged as part of the process of being an artist. It may be helpful for people considering becoming artists to anticipate this reality. The demands and limitations of the role make high energy and commitment levels necessary internal resources for artists, as participants in this study have identified.

A major stressor is that of limited or fluctuating finances. This is a reality that must be reconciled in some way for most individuals in the field. In this study two methods of doing so were identified: 1.) if intrinsic rewards are great enough and one is prepared for accepting trade-offs of limited lifestyle and finances, it may be realistic to do art full-time, and 2) if one can't accept the limits and stressors of doing art full-time, the option may be to redirect or modify work plans to related areas for provision of stability and income. The most successful modifications appear to be where a person redirects into fields or jobs which retain "artistic" characteristics, and

that allow for utilization of the individuals' artistic abilities and values.

In this study, participants were clear that knowledge and acceptance of realistic options is vital, and more workable than becoming locked into fantasy and unrealistic expectations. Honesty regarding ones' own priorities and limits also appears helpful, and the researcher believes behavior and commitments should function to meet needs and priorities identified by the individual.

Stressors of change and instability must also be acknowledged as part of the artist role and lifestyle. Stability is again connected to finances. For example, people must often move or enter new situations to get involved in opportunities for projects, commissions, or temporary teaching. Losses regarding lifestyle and status may accompany the discontinuous nature of the art field. Changes in self-image are also part of this process. Self-definitions of whether one is successful, or viewed by others as successful may flucuate widely over short periods of time, depending on amounts of work sold, shows in galleries, successful competition to get commissions, or gaining of teaching positions. Thus it appears sensible that participants in this study emphasized the need to be flexible and to view change as a challenge and opportunity for growth. It is the researchers' belief that people with very high needs for security and continuity, or who are relatively inflexible, would probably experience more stress when coping with the nature of the field. People considering art as a full-time career would perhaps be helped in their decision making by honest self-evaluation of their own characteristics and needs.

There was also clarification by participants regarding the nature of doing creative work. There was emphasis that aspects of creative processing may be stressful. This runs counter to the assumptions of many people outside the field who consider art production primarily in recreational or escapist terms, and as dependent upon inspiration and magical processes rather than being dependent on hard work. While fun, enjoyment, and excitement are often components of the creative process,

professional artists distinguish that self-criticism, pushing for creative and intellectual growth, and striving to work on several psychological levels is also part of their creative process. This is rewarding, but also may be demanding and energy consuming, with high levels of concentration and vulnerability due to scrutiny by self and others. Individuals considering going into art need to be aware that this is not only a process of escape and relaxation. To maintain balance with this issue, the researcher believes it is vital for the artist to have developed skills for self-care.

The identified ways of coping mentioned by participants in this study may serve as a guide to artists and prospective artists. This information may reaffirm and clarify what they already know to be helpful, or may introduce new input on coping strategies that work. The ability the individual has to adopt such strategies may serve as one indicator that the individual could cope effectively with stressors related to the field.

Study participants provided evidence that it is possible to survive in high stress fields if effective coping skills can be used. This supports the results of other studies (Kahn, 1964; Haan, 1982; Hoyle, 1982). Participants also support the concept that taking action, and problem-solving is more important than assuming passive and helpless orientations.

Aside from specific strategies, participants reaffirm that meeting needs in a balanced way, positive self-esteem, and physical and emotional self-care with the use of support systems are as helpful for maintaining the health of artists as for people in other careers. Participants reported having these skills, and believed that a lack of these would be not helpful. This relates to research suggesting that deficiencies in these areas may negatively affect occupational and general functioning. (Bernadelli & de Stephano, 1983; Broedling, 1975; Bhagat & Chassie, 1978).

Study results indicate that belief in an internal locus orientation is helpful for those in the arts. The nature of creative work-such as producing, marketing and

selling of ones' products, along with making the best of often difficult situations on a practical level, is an aggressive process rather than a passive one. Therefore, people with a passive orientation and little belief in self-efficacy would possibly be more likely to be overwhelmed by attempting to function full-time within the art field. Participants indicated that an internal orientation is important to survive in the field. In this sample, no subjects had high external scores, but were in the average to high internal range. It might be helpful for artists or those entering the field to know and understand their own beliefs regarding their self-efficacy to again get an indicator of how stressed they may be in a field that demands high amounts of belief in self.

Extremely congruent profile scores in the arts appears to be one of the indicators for persevering in the art field. Most evidence suggests that without this, a person is not likely to choose the tradeoffs, limitations and demands of working directly as an artist on a full-time basis. Strong-Campbell tests may provide people with guides as to how strong their interests in the area may be, and provide information in determining appropriate modifications to their career based on profiles outlining their secondary interests and areas of congruency. Thus this tool could help reaffirm which career choices may be most compatable to an individual.

From this study there are definite indications that congruency between interests and occupation may contribute to people choosing to cope with and accept the stressors and limitations of the art field. Without this most people probably would not choose the field on an ongoing basis. Thus the amount of interest one has in a field must be identified in conjunction with external rewards to identifiy if one may be successful in the field.

It is hoped by the researcher that the above comments may provide some concrete and specific guidance and recommendations to people considering a career in the arts, and to those people already in the field.

Study Contributions to the Research

1. The study continues the new research trend of exploring the needs and issues of artists as an occupational group.
2. The study provides an identification of specific stressors that are part of, or related to, the artist role.
3. The study facilitated the identification of and increased understanding of specific helpful coping mechanisms for artists.
4. There was provision of information on the specific rewards of the artist role and how these rewards may serve in stress reduction or innoculation.
5. There was a beginning exploration of how aspects of the artist personality, locus of control and congruence between interest and occupations may impact on stress reduction, coping and persistance in the art field.
6. The study may increase practical understanding of how models of stress and coping may apply to the issues of artists, and increases identification of what models and theory have relevence for artists.
7. The study provides some clarity about the differences in needs, priorities and ways of being between people functioning as full-time artists and those redirecting their careers, and how these patterns impact upon choice making for career direction.
8. The study provided clarification and identification of some unexpected or contradictory findings, compared to prior research implications.
9. The study has facilitated the identification of specific recommendations which may be helpful for people within or entering the field in regard to coping more effectively.

Directions for Further Research.

One area of interest would be to compare the experiences of this study group to experiences of artists in differing demographic situations. Aspects to consider could include hypothesizing whether stressors identified in this study would exist for other

groups, or whether different stressors would take on more importance. There may be consistency on some issues, while modifications and differences may occur in other locales due to varied structures and opportunities within different environments.

Another consideration is whether the expectations of the artist role, and the actual possible rewards, may differ in various locales. This is a possibility, as the amount of support and opportunity an artist has may depend on; population size, buying market, aesthetic values of that market, cultural values and priorities, amount of competition from other artists, and community understanding and institutional support of artists living in the area. Levels of cultural values and sophistication, as well as individual and institutional support appear to vary in differing environments. Thus, it may be easier for an artist to make progress with certain styles of work or levels of ability, depending upon the immediate surroundings the artist is functioning within.

Another issue to explore is that of deciphering which stressors may contribute to the experiences of artists attaining various levels of success, in financial and official status. With increases in these factors, there could be considerable shifts in opportunities and constraints. Further knowledge on these issues would provide a balance in comparison to knowledge of the experiences of lesser known, lower profile artists struggling with more basic survival isssues.

A further possibility is to extend the list of factors which may create stress for artists, many of which were not identified as problems by this study group. These could include; competition, official recognition and role status-or lack of same, impact of financial success and related changes in self-image, marketing of oneself and work, conflict between artistic integrity and commercialism, dependence upon galleries, curators and critics in their role of building the artists' image. Again it would be important to explore what does or does not work in coping with these issues.

A different approach than the one used in this study, would be to filter and explore how often artists utilize dysfunctional and destructive coping attempts, and to gain information on how much impact these have on career viability. This may include identification of overt destructive behaviors, as well as less obvious internal processes such as attitudes and messages to self when under stress. The implementation of this kind of study would require a different research format, with use of other means for collecting information, with conditions of more anonymity for research participants. There is considerable evidence that participants will try to present information with socially positive connotations.

Finally, an interesting possibility would be to circulate the information on the tables from this study to a larger number of artists and have them add their responses to the tables. This would provide information of a more quanitative type, with more potential for generalization.

In summary, research could continue with several kinds of emphasis; utilizing participants with differing demographics to generate data with more generalization possibilities, identification of what other stressors and coping styles exist, and making of further relevent changes to the structure and process of the research. Interviews could be either more phenomenological or more tightly structured to gain new types of information. For some issues increased anonymity would be important. Thus, the research process could be continued in several ongoing directions.

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VII. Appendix A

INTERVIEW SCHEDULE

Section A

1. Age:
2. Sex:
3. City of residence; how long have you resided here?
4. Describe the area of the city you live in.
5. Describe your living accommodation; house, apartment or other?
6. Marital status; married, single, divorced or other?
7. How many children or dependents are part of the family unit?
8. How many wage earners are in your family unit?
9. What is your highest level of education?
10. What professional or occupational training outside of fine arts do you have?
11. Briefly describe your physical health. Have there been changes in the past year?
12. Briefly describe your emotional health. Have there been changes in the last year?
13. Family of origin. What are your parents occupations? The occupations of siblings?
14. Did your parents give you specific messages about what you should or should not choose for a career?
15. Time organization. How much time per week is spent on visual activity? How much time per week is spent on other occupational activity? How often has this changed in the past year? Would you change this balance or keep it as it is?

16. Are there specific time pressures that you experience?
17. What is your average income from art sales this year?
18. What is your income from other sources?
19. What changes or losses, if any, have you experienced this year? These may include environmental, financial, status, or relationship changes, for example.

Section B: Artist Stressors

20. Do you believe that full-time artists have less, equal, or greater amounts of stress or difficulties than people in other occupations?
21. What are the most difficult aspects to being an artist? What is the major source of stress?
22. In your situation, what specific stressors do you have to cope with?
23. Do you have ways of coping with these ?
24. What aspects of the artist role do you find to be most rewarding?
25. Is your primary commitment to your art career, or to other aspects of your life? How many commitments do you have that give your life meaning? Are multiple commitments a help or a hindrance?
26. Do the rewards of being an artist outweigh the drawbacks?
27. Can doing art full-time provide you with a lifestyle that you want? What are the gains and losses of this lifestyle?
28. How are artists perceived by others in our society? Is the artist role over or undervalued? Is there indifference or ambivalence? How do you feel about this?
29. Does being an artist bring you into conflict with other peoples' expectations of you, or not? How does this affect you if in conflict?
30. If you are involved in work other than art production, do you define yourself

by that occupational role, or define yourself as an artist? How do you think other people tend to define you? How do you prefer to generally define yourself? Are you uncomfortable if your preferred occupational identity does not match what you are actually working at?

31. What indicates to you that you may be stressed? Are there physical signs, mood changes or specific feelings or behaviors?

32. How easy or difficult is it for you to become aware of feeling stressed? How often has this happened in the past year?

Section C: Coping With Artist Stressors.

33. How do you handle frustrations, blocked goals or other difficulties?

34. What do you say to yourself, and what do you do? Does energy go into handling feelings, or into finding solutions and acting?

35. Do your ways of handling problems include any of the following; avoidence, changing the source of the difficulty, or ignoring the concern?

36. Do you gererally have faith in your ability to overcome problems in your life and work?

37. What outlets do you have for dealing with feelings that arise from occupational problems? Which feelings occur most frequently?

38. Are you goal oriented and a long term planner, or do you take things as they come?

39. Do you try to anticipate what will affect your goals in advance?

40. Do you believe your choices and decisions will lead to positive results in your life?

41. Sould artists plan ahead and make sound decisions to be successful? Is this ability more important for artists than for other workers?

42. Is decision making a comfortable or uncomfortable process for you?

43. Is it helpful for artists to be flexible and comfortable with change?

44. Would you describe yourself as a person who likes change and variety?

45. Do you believe change is avoidable or unavoidable in life?

46. What kinds of change do you feel very positive or negative about?

47. How do you react if your plans are disrupted by external circumstances?

48. Do you feel that personal qualities of persistence, dedication, and belief in self are necessary for being an artist? Is success most likely to be related to these internal qualities, or is it related to external qualities such as timing, circumstances and who your friends are?

49. Do you believe rewards will be gained as an artist in direct proportion to your efforts, or not? If yes, what tells you this? If no, what tells you this?

Section D: Career Choice.

50. How did you decide to train as a visual artist?

51. Did your formal training prepare you for the reality of working as an artist? How was this apparent?

52. Was the transition from art student to independent worker easy or difficult?

53. Does the reality of being an artist live up to your initial expectations?

54. Briefly describe your personality characteristics.

55. Describe the personality characteristics you feel are typical of most artists.

56. What kinds of work do you see yourself as being most suited to? What would allow you most enjoyment?

57. What kinds of people do you most like to interact with? What are their interests and characteristics?

58. What kinds of jobs or environments are you least suited to? What kinds of

personalities would you be least interested in interracting with?

59. Do you have skills, strengths, and knowledge that can be applied to various careers, or are you primarily suited to one kind of job or activity?

60. How important is it for you to have contact with other people similar to yourself in interests, abilities, education and values? Are you active in searching out this kind of contact?

61. What are the benefits and drawbacks to working with other artists?

62. What are the benefits and drawbacks to working with people not in the art field?

63. What do you believe has most affected your choice of whether to be a part-time or full-time artist? Is there any one particular factor?

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VIII. Appendix B

HOLLAND'S TYPES

The Realistic Type

The realistic person prefers activities that are explicit, orderly, and involve systematic manipulation of tools, machines or animals. There is an aversion to educational or therapeutic activity. Behaviors lead to an aquisition of manual, mechanical, agricultural, electrical and technical ability, and to a lack of social and educational competence. The person prefers realistic situations and avoids the activities of social occupations or situations. There will be self perception of skill with mechanics and athletics, and lack of skill in human relations. Money, power, status and concrete things are valued. Characteristics of this person include; asocial, conforming, materialistic, practical, stable, thrifty, and uninsightful.

The Investigative Type

This type has a preference for activities involving observational, symbolic, systematic and creative investigation of various phenomena in order to understand such phenomena. There is aversion to persuasive, social and repetitive activities. Behaviors lead to acquisition of scientific and mathematical skills, and to a lack of persuasive abilities.

This type prefers investigative occupations and avoids enterprising occupations. This types has self perceptions of being scholarly, intellectually self-confident, as having math and science ability, and as lacking leadership ability. Characteristics of this person include; analytical, cautious, critical, curious, introspective, methodical, precise, rational, reserved and unpopular.

The Social Type

This type prefers activity involving the manipulation and interaction of people to inform, train, develop, cure and enlighten. There is aversion to ordered, systematic activity involving materials, tools, and machines. Behaviors lead to interpersonal and educational skills, and to a lack of manual and technical ability.

This type prefers social occupations and avoids realistic occupations and situations. Self perceptions include liking to help others, having teaching ability, and as lacking mechanical and scientific ability. There is value placed on social and ethical activity or problems. Characteristics of this type include; cooperative, friendly, generous, helpful, insightful, responsible, sociable, and understanding.

The Enterprising Type

These people prefer activities involving manipulation of others for organizational goals or economic gain. There is aversion to observational, symbolic, and systematic activity. Behaviors lead to leadership, interpersonal, and persuasive skills, with lack of scientific ability.

This type prefers enterprising occupations, and avoids investigative activity or occupations. Self perceptions include being aggressive, popular, self-confident, sociable, and as having leadership and speaking ability. Values include political and economic achievement. Characteristics include; acquisitive, adventurous, ambitious, domineering, energetic, impulsive, optimistic, self-confident, pleasure-seeking, sociable and talkative.

The Conventional Type

The conventional person prefers activity involving explicit, ordered, systematic manipulation of data, such as keeping records, filing materials, operating machines and other office work to attain goals that are organizational and economic. There is

aversion to ambiguous, free, exploratory or unsystematic activity. Behaviors lead to clerical, and business system skills and to a lack of artistic ability.

This person prefers conventional occupations and activity and avoids artistic activity or occupations. Self perceptions include being conforming, orderly, and as having clerical and mechanical ability. Values include business and economic achievement. Characteristics of this type include; conforming, defensive, efficient, inflexible, inhibited, orderly, practical, prudish, self-controlled and unimaginative.